PHYSICAL THEATRE
~ EXTRA PROFITS *Issue of* ~

THEATRE CATALOG

EQUIPMENT ENCYCLOPEDIA and BUYERS GUIDE

15th
ANNUAL
ALL NEW
EDITION

1958

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A SEPARATE SECTION THREE of the APRIL 2 ISSUE of
MOTION PICTURE EXHIBITOR
VOL. 59, NO. 24 APRIL 2, 1958

FOR BIGGER PROFITS

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GO...GO...GO BIG!

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EDITORIAL FOREWORD

In publishing this latest edition of the internationally renowned Annual THEATRE CATALOG, which is being made available without cost for the first time to readers of the MOTION PICTURE EXHIBITOR, the editors have returned once again to the fundamental concepts which inspired the First Edition in the early 1940s and guided all those following it: the analysis of our Master and Servant, the Physical Theatre, with reference to developments in design, construction, and equipment; reviewing proven systems and practices as well as those with potential; and the evaluation of current trends and their meaning for the future.

For the authoritative material in the CATALOG's editorial contents, experts in every field pertaining to the theatre have been consulted for advice, and those who have contributed articles on specific themes over the years comprise an impressive list. Their ideas inevitably are presented with a freshness and pertinence commanded only by those "on the firing line." They include manufacturers, supply dealers, designers, decorators, builders, concessionaires, and many others in related fields, all of them concerned with making the contemporary indoor or outdoor theatre the most up-to-date, efficient, and profitable enterprise possible.

Each THEATRE CATALOG, while complete in itself, is a natural extension of its immediate and earlier predecessors, and with information from multiple sources assembled, the editorial staff attempts to look into the future, an activity the alert reader can share. Today's news and trends, interpreted correctly and tested now, can put the far-sighted exhibitor ahead of his competition; this, perhaps, is the ultimate goal of any periodical which purports to take the measure of its surroundings.

But these are only some of the immediate objectives of THEATRE CATALOG, and represent only some of its accomplishments in the past. All themes of interest, directly related or not to each other, are considered as they develop. Through far-flung editorial consultants, contributors, and correspondents, the CATALOG has been genuinely international in its approach, recognizing that every facet of the industry and all those associated with it, at home or abroad, plays a leading role in determining its future. Whether constructive activity is on the local, national, or international level, it is inextricably tied in with the whole fabric of motion pictures: production, distribution, equipment supply, exhibition, and every other division.

One of the most important sections of every THEATRE CATALOG has been a comprehensive listing of theatre supply dealers in the United States, Canada, and throughout the world. To this valuable section now has been added an Equipment Manufacturers Directory for the needs of the Physical Theatre, and a Concession Suppliers Directory, which catalogs manufacturers and suppliers of food, beverages, and equipment for stocking theatre refreshment stands. Thus, a complete industry reference source is being provided in the CATALOG.

While watching the international scene, the editors take careful note of the many important developments at home which are subsequently exported. Quick to put creative ideas to the test, American manufacturers are turning out materials and equipment for theatres which keep pace with the growth of exhibition, often surpassing it. Still another function of the CATALOG, then, is to help exhibitors keep abreast of developments which are certain to influence directly their own future and that of the industry everywhere.

Every effort has been made to provide you, the reader, with the kind of information which is useful not only in day-to-day operation, but also in analyzing what is going on around you and, it is hoped, in glimpsing what tomorrow may bring. These are functions which have made a series of annual THEATRE CATALOG Editions a prized and valuable reference source, and this reputation we shall endeavor to sustain.

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THEATRE CATALOG

EQUIPMENT ENCYCLOPEDIA and BUYERS GUIDE

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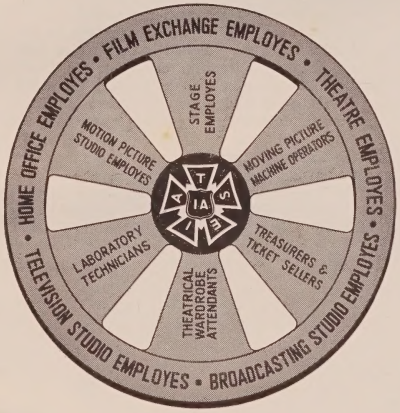
Affiliated with the AFL-CIO



RICHARD F. WALSH
International President

HARLAND HOLMDEN
General Secretary-Treasurer

Suite 1900
1270 Avenue of the Americas
NEW YORK 20, N. Y.

A Review of Recent Theatre Construction

Some of the Year's Outstanding Examples in the Building of Indoor And Drive-In Theatres Are Surveyed Pictorially

ALTHOUGH THE CONSTRUCTION of conventional, roofed theatres in this country in the last few years has fallen far behind earlier records, and although the brisk pace of drive-in construction now appears to be leveling off, or reaching what we might interpret as "normalcy" compared to the phenomenal growth of the outdoor theatre in the earlier part of this decade, the building of theatres of both types, and in every kind of community, continues, and promises to do so, in the year to come.

It is unlikely that the industry can expect to see another theatre building boom comparing to that, say, of the 1930s or 1940s and much of the blame for this can be placed at the door of television, ever increasing costs, and diminishing returns. Current building trends, however, indicate a new approach to exhibition, and it is with this in mind that we look at a few of the developments of the past year, not only at home, but also abroad, because the world theatre picture is one with which our own problems and their solutions must be correlated.

Indoor Theatres

It has been obvious for several years that the indoor theatre is coming to rely on the contemporary shopping center as its site, in order to keep pace with the mass movement to suburban living and buying. This. in turn, has brought about some new developments in design and layout which inject new blood into conventional exhibition.

Two such theatres, among the many built last year, are reviewed here. The Century circuit's Plainview in suburban Long Island, New York, and, on the other side of the continent, the Sterling circuit's Lewis and Clark, between Seattle and Tacoma, are excellent examples, on different scales, of the adaptation of the theatre to the shopping center site. The Plainview, seating 1,700, and the somewhat larger Lewis and Clark, seating 2,200, have features in common and others which are diverse, as can be seen on the pages that follow. As conscious as the drive-in of family patronage, these showcases contain special features to appeal to that audience. Needless to say, the most attractive features of the shopping center as a site include almost unlimited parking facilities and an ever growing customer potential.

Another facet of the mass movement to the suburbs is the growth of the number of first class theatres operating on a limited "art" policy, providing an ever more discriminating public with a first class film operation that makes it unnecessary to go to center city to see quality motion pictures.

On the other hand, the introduction of the art theatre as an institution has enioyed remarkable success in the last few years; across the country, medium size, as well as large cities, now boast one. two. or sometimes more theatres of this kind which exhibit only what is termed "art" product, by the exhibitor himself and his patronage. An extensive art theatre circuit is growing in the middle west, acquiring houses regularly and adapting them to this particular operation.

In designing the shopping center, suburban, or city theatre, or in remodeling, the trend continues to be toward clean, functional exteriors, a far cry from the "movie palace" of memories. Interiors generally are striking in decor and architectural detail, making use of the latest materials, furnishings, and lighting. Comforts are emphasized: lounges are spacious and more inviting than ever, while the auditorium itself features more comfortable seating and spacing of rows. Projection and sound equipment is the best on the market and generally capable of reproducing almost all of the wide screen projection processes now in use.

Overseas, conventional theatre construction rivals the best at home and, in Japan at least, gives evidence of surpassing some developments in this country. The booming theatre industry in that country has been moving toward film showcases of gigantic size: one building will house as many as four theatres of different sizes, showing different types of motion pictures. The design of these houses is almost always exceptional, sometimes incorporating features and comforts not yet common to United States theatres or to any others in the world. Hundreds of theatres of every kind are constructed in Japan every year and

(*Continued on page PE-83*)

To overcome a tricky booking situation at Plymouth, England, 20th Century Fox is building the 1639 seat Drake, anticipating a May opening. The main facade is dominated by Sir Francis Drake's ship, "The Golden Hind," which was manned by Plymouth crews, and a nine foot deep brilliantly illuminated display canopy. A special feature will be a covered queuing area the length of one street facade. Special attention has been given to provide the best possible sight lines from all seats. To assure maximum leg room the auditorium, which could accommodate 2000, has been restricted to 873 orchestra seats, 766 circle or balcony seats. The conventional proscenium has been eliminated and the side walls of the auditorium will sweep into the side of the 60 foot CinemaScope screen.

PLAINVIEW •

Plainview, L. I., N. Y.

Century Theatres' newest suburban unit is the Plainview Theatre, a functional, exceptionally attractive building. The front is off white face brick on a granite base; the street level is entirely glass, including both lobby doors.

The interior of the house features acoustically treated ceilings; walls sprayed with a glazed finish; and special Century circuit multi-colored carpet. Recessed lighting, and flagstone floors extending from lobby through foyer, add to the contemporary feeling of the theatre.

The Plainview is one of the outstanding examples of a suburban theatre constructed during the last year. It caters to a discriminating clientele and is designed to provide all the comforts and conveniences demanded by such patrons.

REFERENCE DATA

OWNER & OPERATOR: Century Theatres.
ARCHITECT: John J. McNamara.
SEATING CAPACITY: 1,700.

Carpets: Archibald-Hoches; special Century Theatres pattern.
Chairs: Orchestra: Griggs Push Back; Loge and Balcony: Heywood-Wakefield Contour.
Curtain Controls & Tracks: Automatic Devices Co.
Draperies & Stage Curtains: Thortel Fibreglass.
Film Cabinets: Neumade.
Lenses: Bausch & Lomb.
Projection Lamps: Ashcraft Super Cinex.
Projection Machines: Simplex XL.
Rectifiers: Ashcraft.
Screen: Raytone Pearl.
Sign & Marquee: Claude Neon Products, Inc.
Sign Letters: Adler Silhouette Letter Co.
Sound: Simplex De Luxe Three Channel.

THE FOYER, featuring the concession stand, stresses the theatre's modern theme.

LEWIS AND CLARK •

Seattle-Tacoma, Wash.

Sterling Theatres' recently completed Lewis and Clark Theatre is an integral part of a major new shopping center on U. S. Highway 99, between Seattle and Tacoma. It is probably the most important conventional theatre constructed in the United States in some time, and contains a recreation center with bowling alleys and a grill; parking areas hold 1,200 cars.

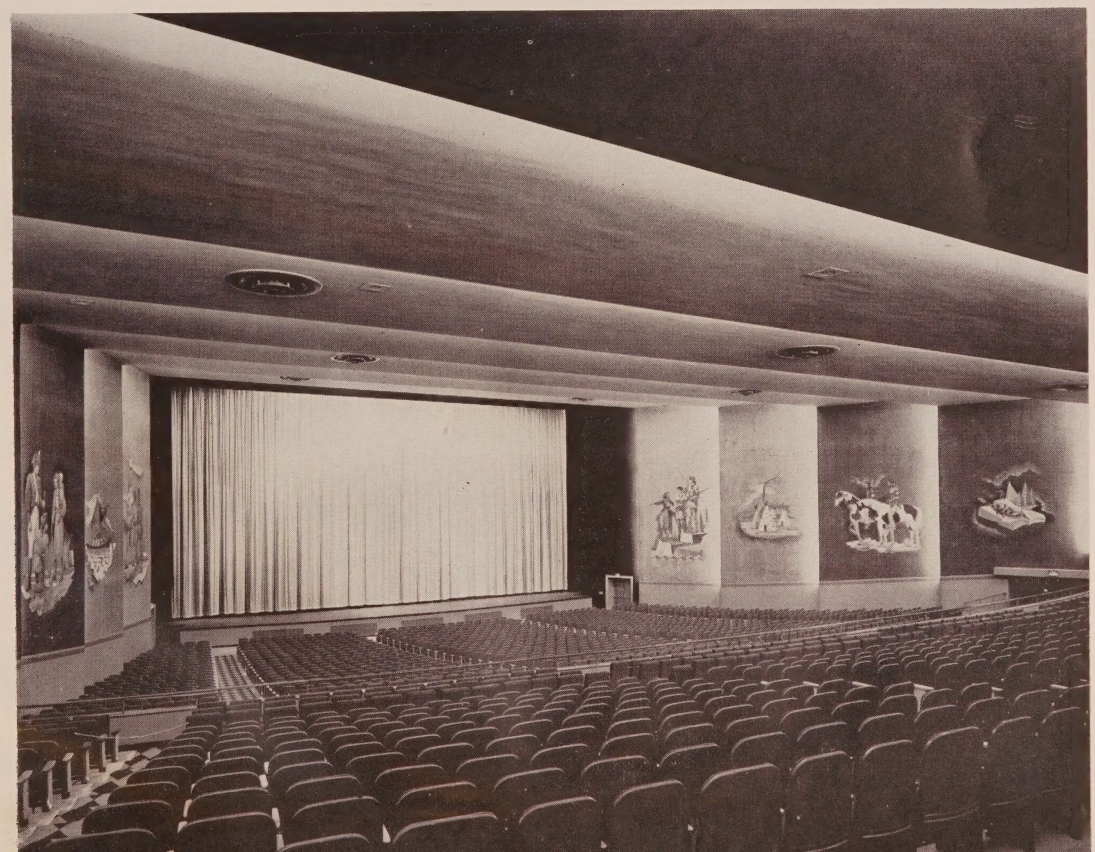
The theatre, contemporary in design, uses the latest materials and houses the finest equipment for the reproduction of films. Interior lobby, lounge, and rest room areas are generously proportioned and luxuriously furnished and decorated. The lobby is 122 feet by 40 feet.

REFERENCE DATA

OWNER & OPERATOR: Sterling Theatres Company.
ARCHITECT: John Graham and Company.
COST OF EQUIPMENT: Approximately $150,000.
SEATING CAPACITY: 2,200.
SIZE OF LOT: Approximately 35 acres.

Carpets: RCA Leedham.
Chairs: Griggs Push Back.
Curtain Controls and Tracks: Vallen, Inc.
Decorator: Tony Heinsberger.
Drapery and Stage Curtains: Modern Theatre Supply Co.
Film Cabinets: Neumade.
Generators: Robin Imperial.
Lenses: Projection Optics Co. Hi-Lux.
Lighting Fixtures: Seattle Lighting Fixtures Co.
Projection Lamps: RCA Wide Arc.
Projection Machines: RCA Brenkert BX-1005.
Rewinders: Goldberg Brothers.
Sign & Marquee: Adler Silhouette Letter Co.
Sound: RCA Stereophonic.
Supply Dealer: Modern Theatre Supply Co., 2400 Third Avenue, Seattle.
Ticket Issuing Machine: General Register.
Vending Machines: Perlick.

THE LARGE, stadium-type auditorium of the Lewis and Clark has been designed for maximum comfort and excellent sight lines.



SAN CARLOS •

Ciudad Trujillo, Dominican Republic

The new San Carlos Theatre, in the capital of the Dominican Republic, is an excellent example of the advances in theatre construction in the Caribbean area. A second run house, it is located in the most populous part of the city and has been designed, decorated, and equipped with the best materials and products.

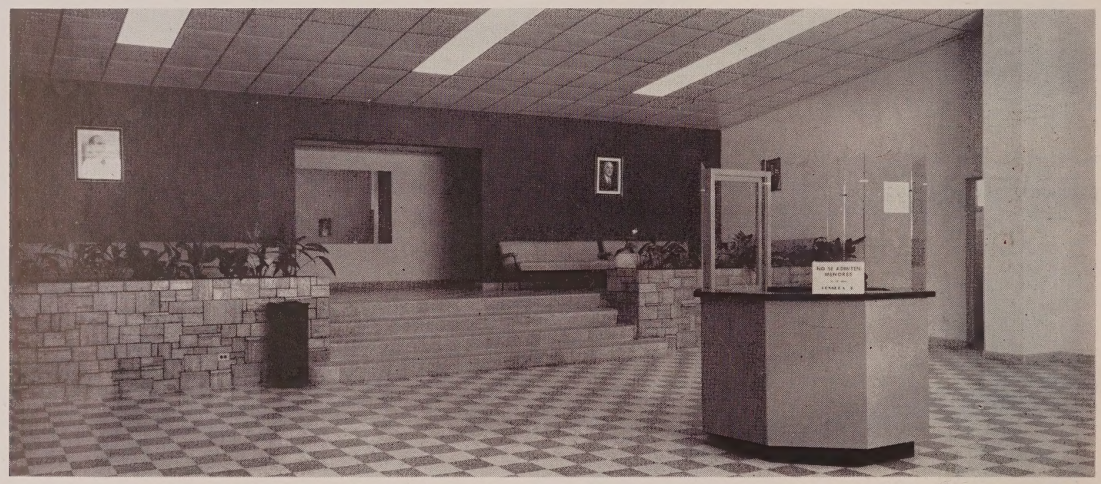
Appropriate to the warm climate, the orchestra floor chairs are plywood, although those in the balcony have plywood backs and upholstered seats. Construction and furnishing materials in this part of the world of necessity vary somewhat from the usual because of climate and the maintenance problems it presents.

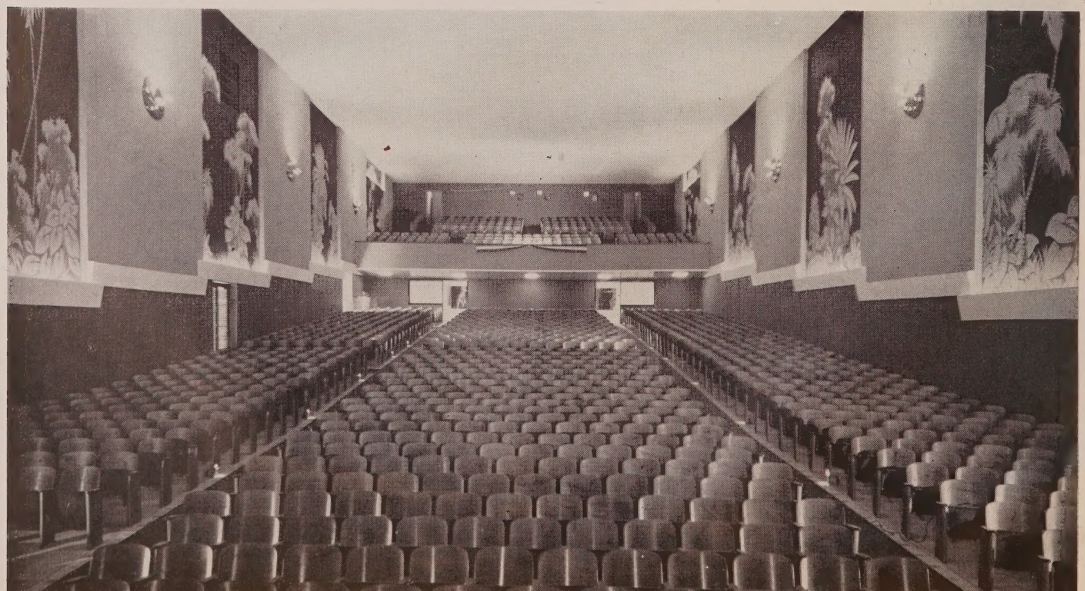
The seating arrangement on the orchestra floor of the San Carlos is a staggered one. The chairs themselves are 20 inches wide and are spaced at a generous 36 inches. In the balcony, the seating arrangement is not staggered.

REFERENCE DATA

OWNER: Del Rio Motors Company.
OPERATOR: Tropical Films Dominicana.
ARCHITECT: Borras and Matos.
COST OF BUILDING: $135,000.
COST OF EQUIPMENT: $65,000.
SEATING CAPACITY: 1,500.
SIZE OF LOT: 70 feet by 230 feet.

Ventilation: Champion Blower Co.
Chairs: American Desk Co.
Draperies & Stage Curtains: Novelty Scenic Studios.
Decorator: Plutarco Andujar.
Generator: Hertner Electric Co.
Lenses: Snaplite.
Projection Lamps: National Excelite
Projection Machines: Simplex XL.
Screen: Walker.
Sign Letters: Neon Gonzalvez.
Sound: Simplex XL.





RIO BRANCO •

Varginha, Brasil

The Cine Rio Branco serves a small Brasilian town of 30,000 in the state of Minas Gerais. Its functional concrete and brick construction is another tropical climate answer to efficient building.

The interior of the Rio Branco features three predominant colors—blue, pink, and white, which accent modern chrome metal furniture. The house shows all types of films, with admission varying, depending on whether product is wide screen or standard.

Other interior features of the Cine Rio Branco include wood paneling up to four feet, six inches on the walls, acoustical material painted light blue, parquet floor and colored lighting. Display frames also are treated in various colors.

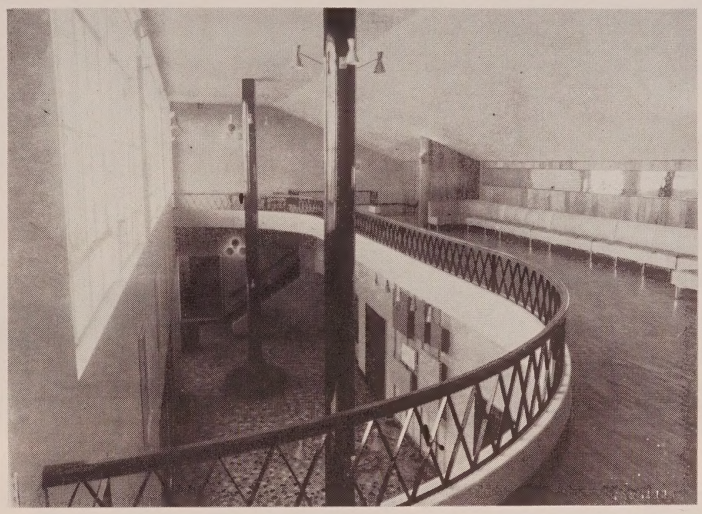
The rest rooms and lounges of the Rio Branco carry out the modern theme of the theatre. White tiles are used to create a sparkling-clean effect in the warm climate.

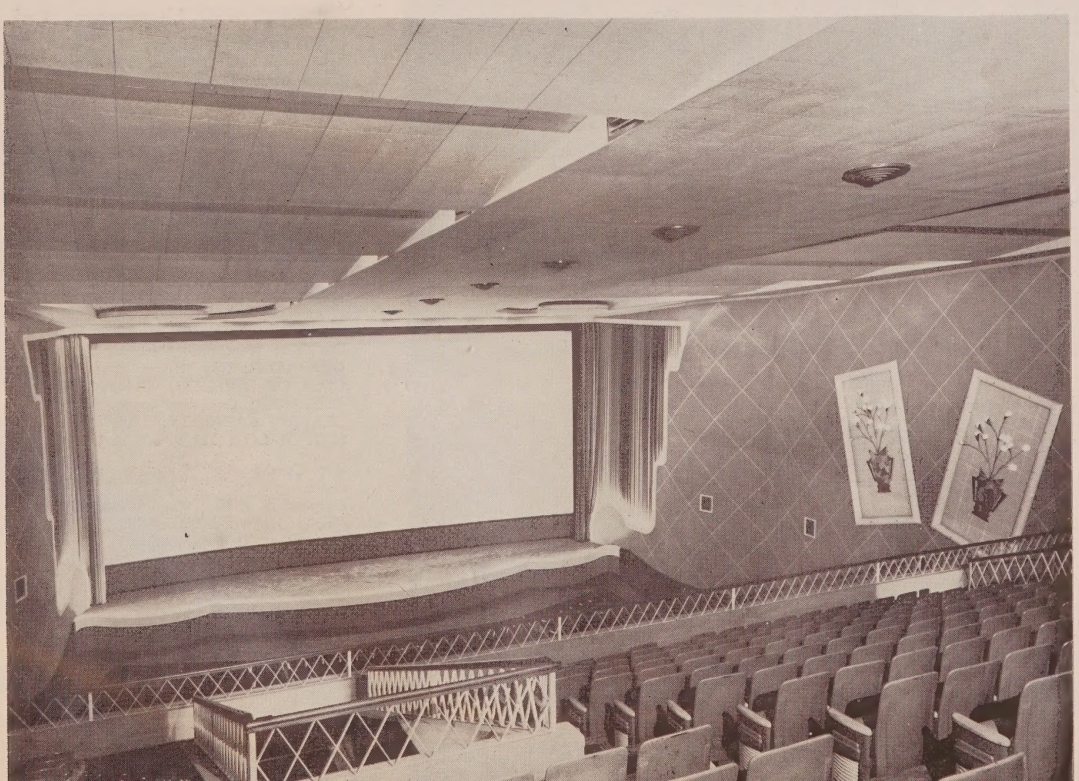
An exceptional amount of lounge seating is provided on a mezzanine-balcony for patrons awaiting the start of the show. Indirect lighting accents this area and creates a subdued atmosphere in which patrons can await entertainment.

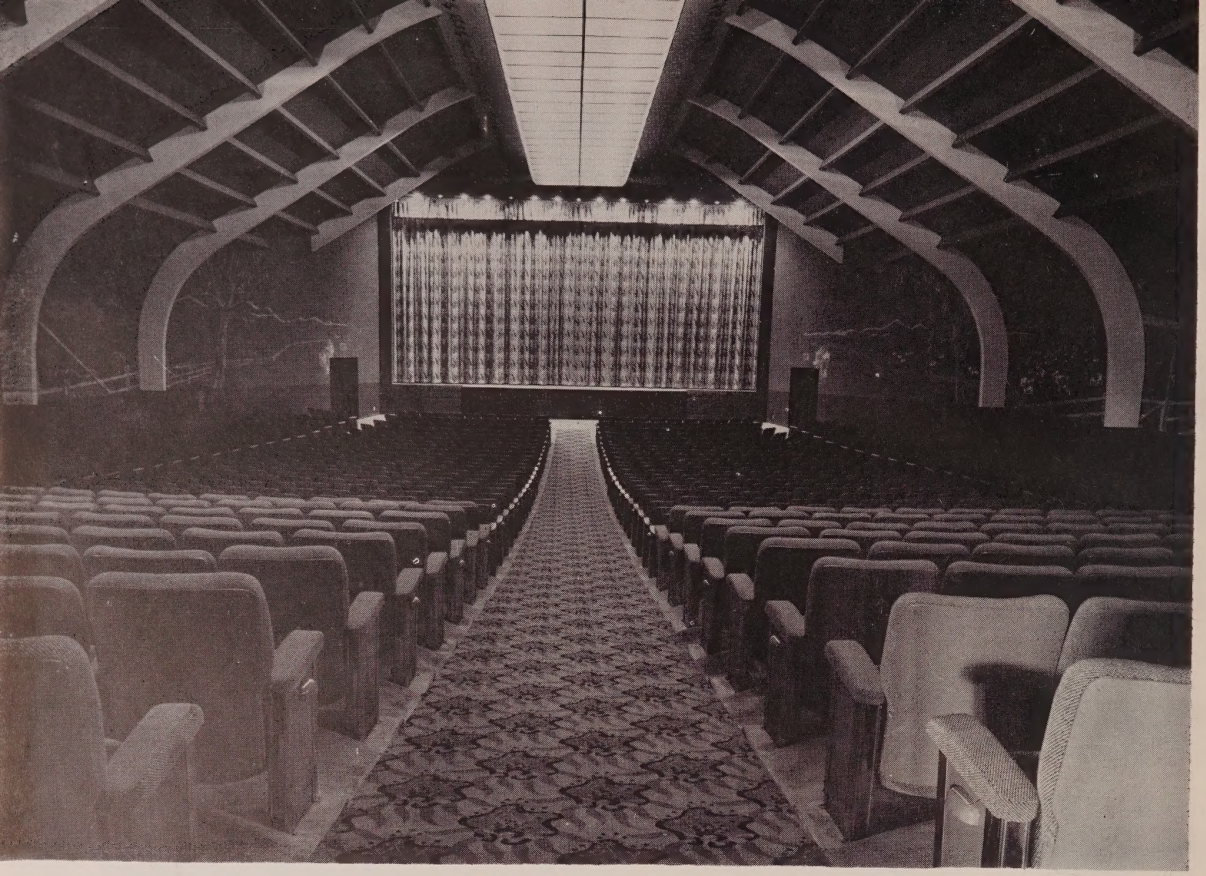
REFERENCE DATA

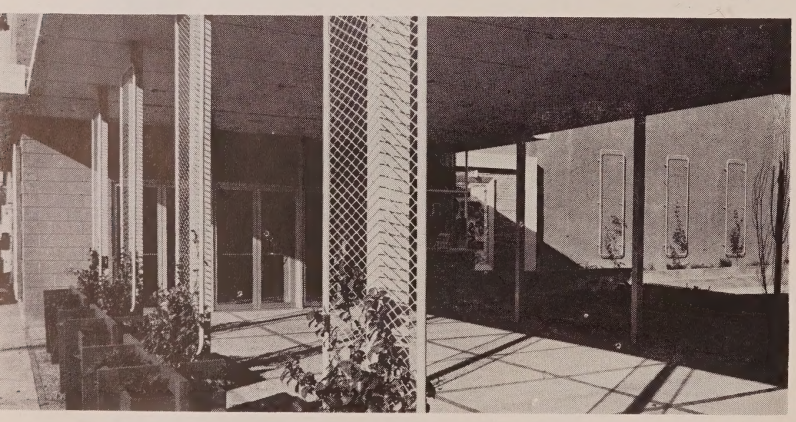
OWNER & OPERATOR: Emp. Cinematografica Prince de Souza, Ltda.
ARCHITECT: Dr. Jose Braga Jordao.
COST OF BUILDING: Approximately $432,000.
COST OF EQUIPMENT: Approximately $119,000.
SEATING CAPACITY: 1,400.
SIZE OF LOT: 76 feet by 134 feet.

Acoustic Material: Eucatex.
Carpets: Fabrica, Ltda.
Chairs: Brafor.
Changeovers: Simplex XL.
Decorator: Jose Braga Jordao.
Film Cabinets: R. Ekerman.
Generators: Hertner TransVerteR.
Lenses: Kollmorgan Super Snaplite; Radiant Ultra Panavision.
Projection Lamps: Peerless Magnarc.
Projection Machines: Simplex XL.
Rewinders: Neumade.
Sound: Simplex XL four track; Perspecta.
Supply Dealer: R. Ekerman.









VINE •

Livermore, Cal.

The strikingly designed new Vine Theatre, in the main business section of a small California community, uses attractive landscaping to accent its wood, stucco, and concrete exterior.

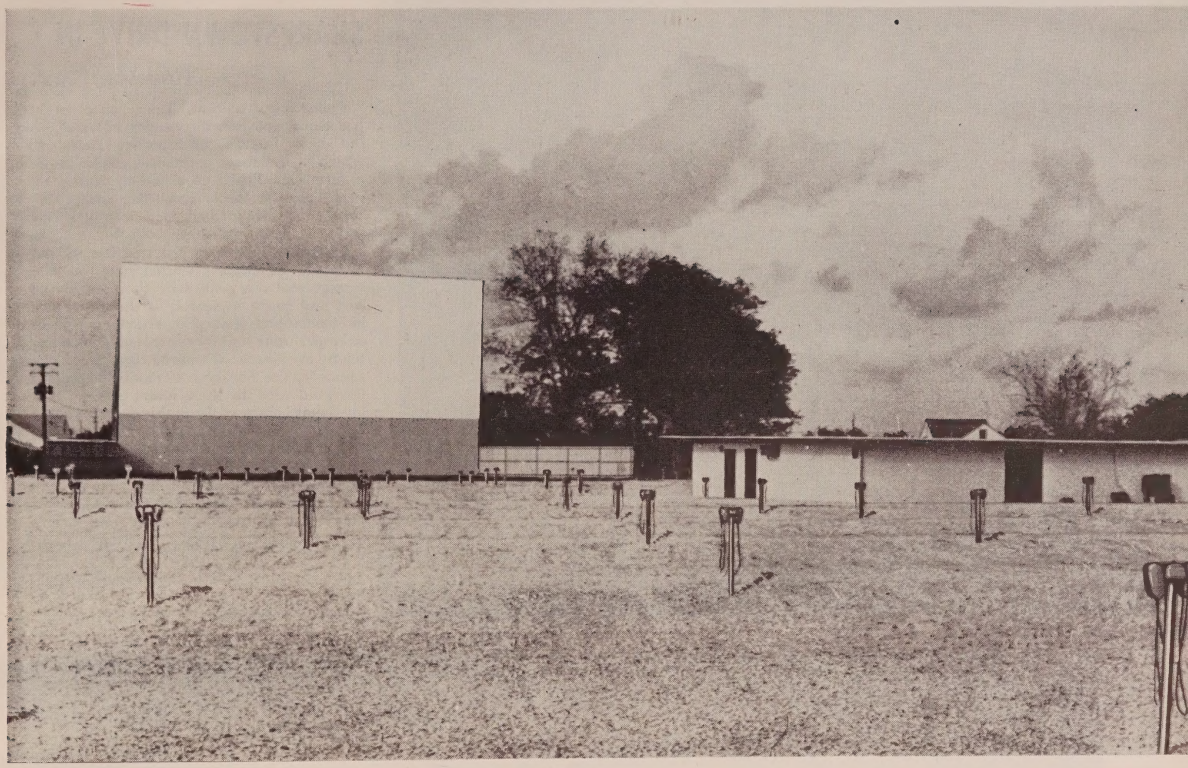
Birch walls in the lobby and the walnut front of the concession stand, over which a redwood louvred canopy containing lights has been installed, emphasize the comforts of the theatre.

The handsome auditorium of the Vine is air conditioned with high velocity registers every ten feet.

REFERENCE DATA

OWNER: West Side Theatres.
OPERATOR: Roy Cooper Theatres.
COST OF BUILDING: $140,000.
DESIGNER: Gale Santocono.
SEATING CAPACITY: 1,000.
SIZE OF LOT: 214 by 200 feet.

Air Conditioning: Typhoon, two 50-ton units.
Carpets: A. & M. Karagheusian, Inc.
Chairs: Heywood-Wakefield.
Decorator: Gale Santocono.
Lenses: Bausch & Lomb Optical Co.
Projection Machines: Century.
Rectifiers: Strong.
Screen: B. F. Shearer Co.
Sign Letters: Adler Silhouette Letter Co.



CUB DRIVE-IN •

Raceland, La.

The Cub Drive-In at Raceland, La., with a capacity of 400 cars, is one of the few new outdoor situations completed recently which contradicts the current trend toward larger and larger drive-ins, with a minimum capacity of 1,000 cars.

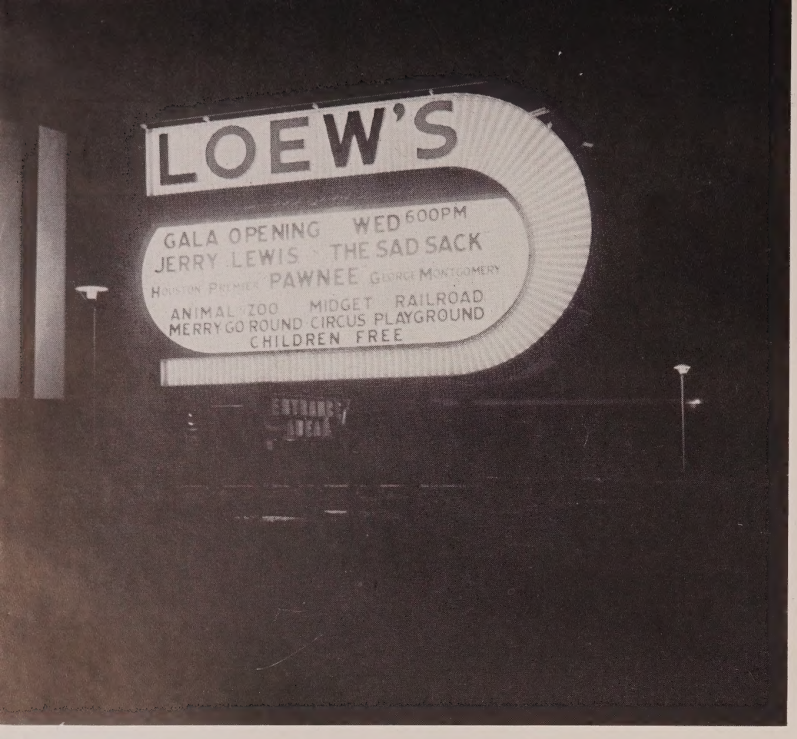
Equipped largely by the Ballantyne Company, the Cub was designed to serve the needs of its small southern city; at the same time, it was built with future expansion as a consideration of importance.

The concession area of this drive-in, like the rest of the theatre, is excellently equipped with the latest and most efficient units and can handle capacity audiences with maximum dispatch. The owner and the designers have been careful in all details of construction.

REFERENCE DATA

OWNER & OPERATOR: H. J. Labat.
CAR CAPACITY: 400.

Generator: Ballantyne 488-2.
In-Car Speakers: Ballantyne Series "Q".
Lenses: Bausch & Lomb.
Projection Lamps: Strong Super 135.
Projection Machines: Ballantyne BX.
Ramp Signs: Ballantyne.
Sign & Marquee: Wagner face; Ballantyne letters.
Sound: Ballantyne MX Dual.
Sound Heads: Ballantyne Model 6.



SHARPSTOWN DRIVE-IN •

Houston, Tex.

Following tradition, Texas once again has come up with the "super colossal" in the new Loew's Sharpstown Drive-In, which is the focal point of a model community established on a barren prairie by real estate developer Frank W. Sharp. Recently, it was incorporated into the city limits of Houston.

In the design and construction of the Sharpstown, experts visited many of the largest and finest outdoor theatres in the east and south in search of the best ideas in service and operation. These have been enlarged upon and incorporated at Sharpstown to create a unique theatre. Fortunately, the builders were able to adapt the land area to their plans, rather than vice versa, as usually is the case. For this reason, every detail was carried out.

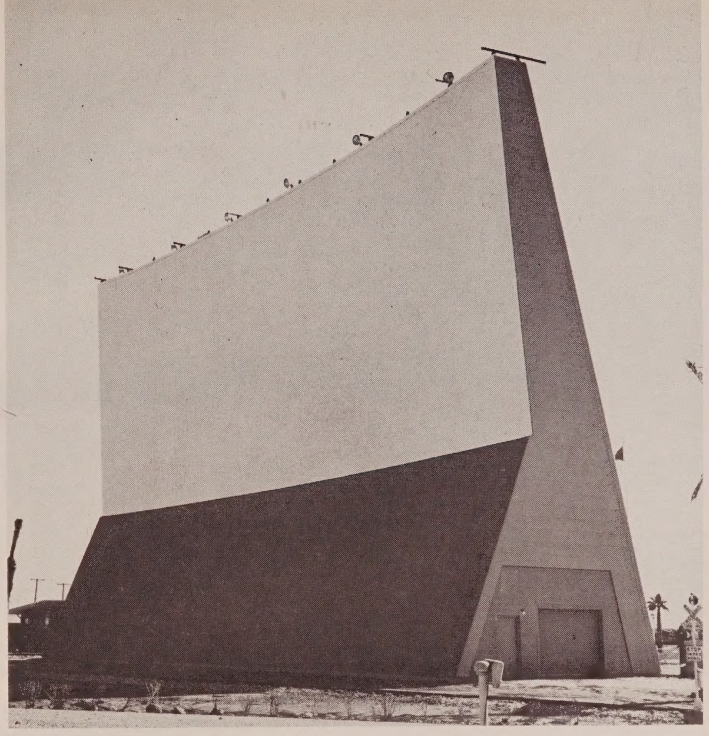
One of the important features of the drive-in is one of the most elaborate playground areas installed in an outdoor theatre anywhere. Equipment includes a miniature railroad, carousel, children's zoo, and other unusual attractions.

THE APPROACH to the Sharpstown is highlighted at night by the attraction board, by day by the dramatic rear of screen tower.

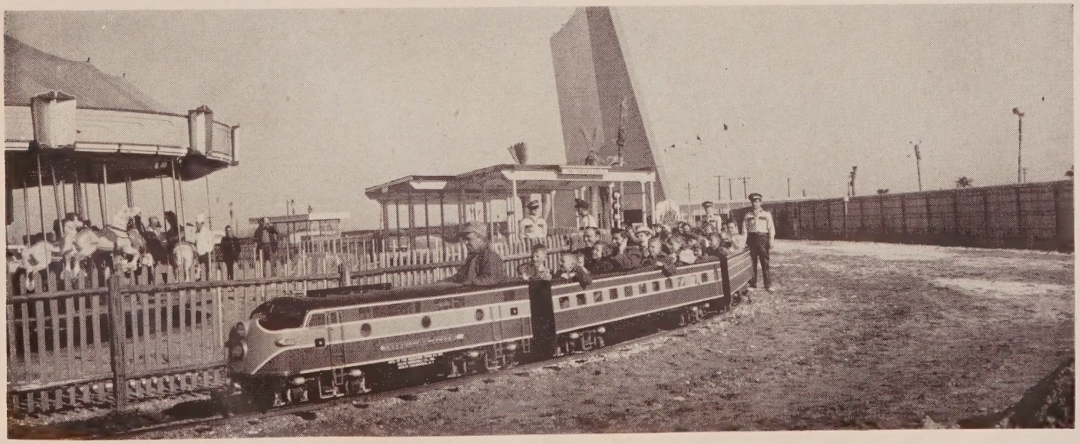
REFERENCE DATA

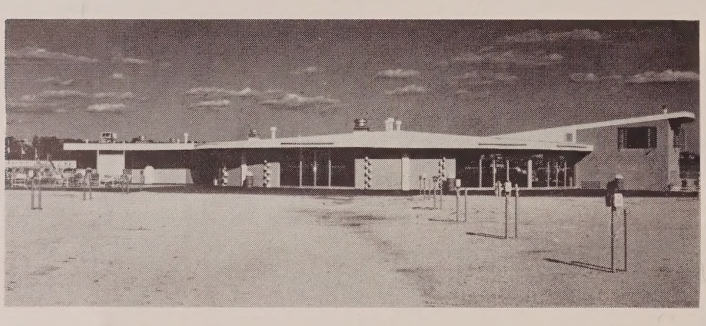
OWNER & OPERATOR: Loew's Theatres, Inc.
ARCHITECT: John J. McNamara.
CAR CAPACITY: 1,700.
SIZE OF LOT: 36 acres.

Air Conditioning: Air Control Associates, Inc., Houston.
Fogging Equipment: Todd Shipyards Products Co.
In-Car Speakers: Motiograph.
Lenses: Special ISCO German, custom-made.
Playground Equipment: Allan Herschell Co., (in part).
Projection Lamps: Ashcraft Cinex.
Projection Machines: Simplex XL.
Screen: Armco Steelox.
Sign & Marquee: Federal Sign Co., Houston.
Sound: Altec Company.
Ticket Machine: Taller & Cooper Admission System.
Uniforms: Houston Uniform Co.

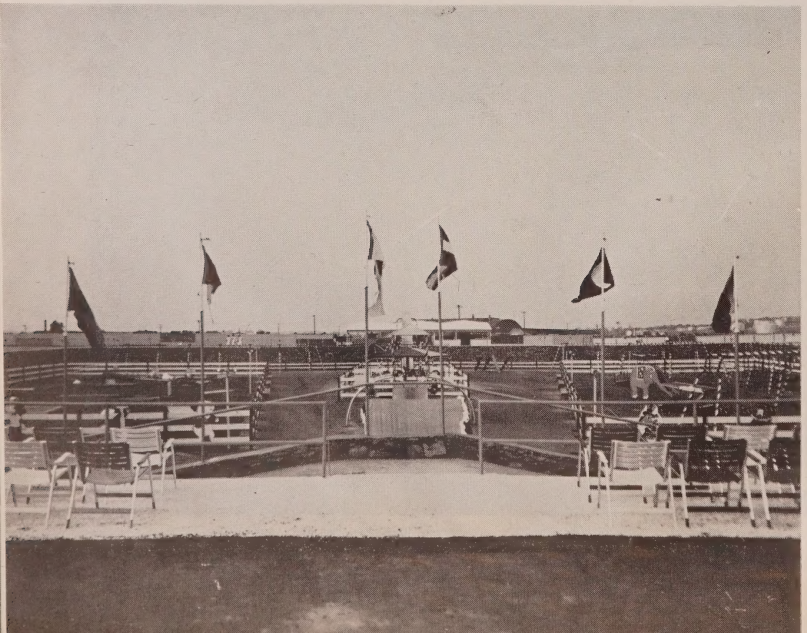


THE PLAYGROUND area at the Sharpstown is one of the outstanding installations of its kind. Below, the miniature train.





ABOVE, the popular circular concession area of the Shipyard Drive-In is an innovation for outdoor theatres. BELOW, from the terrace in the foreground, parents can watch youngsters at play in the generously-proportioned playground, divided into three areas.



SHIPYARD DRIVE-IN •

Providence, R. I.

The new Shipyard Drive-In is one of the outstanding open air theatres in the east, and takes its name from the area where it is located, which contains also a shopping center.

Features of the Shipyard include a hanging boxoffice of three multi-color cashier booths, a three-color corrugated steel fence, fluorescent lighting every 18 feet, and an elaborately equipped playground. The concession building serves its wares from a circular "Caferama."

For the entertainment of adult patrons arriving early, a miniature golf course has been provided. The children's play area is divided into three sections for different age groups. Parents can watch kiddies at play while seated on the terrace.

REFERENCE DATA

OWNER: Shipyard Drive-In Theatre Corp.
OPERATOR: Rifkin Drive-In Theatres.
ARCHITECT: Ira Rakatansky.
COST OF BUILDING: $360,000.
COST OF EQUIPMENT: $150,000.
CAR CAPACITY: 1,700.
SIZE OF LOT: 22 acres.

In-Car Speakers: 'Eprad.
Playground Equipment: Miracle.
Projection Lamps: Strong.
Projection Machines: Century.
Rectifiers: Strong.
Screen: Signs, Inc.
Sign & Marquee: University Sign Co.
Sign Letters: Wagner.
Sound: Century.
Supply Dealer: Massachusetts Theatre Equipment Company, 20 Piedmont St., Boston 16.
Ticket Issuing Machine: General Register.

INTERNATIONAL DRIVE-IN •

Bayamon, Puerto Rico

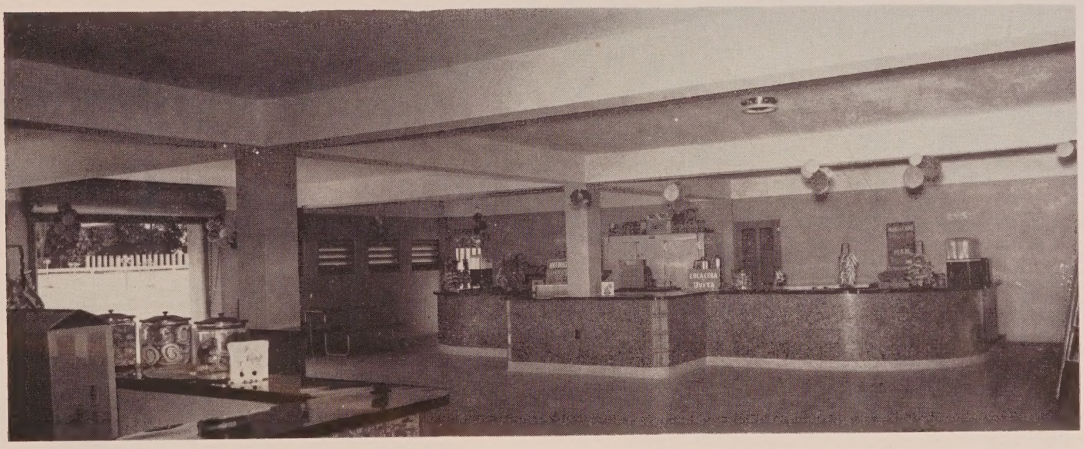
Situated in a town near San Juan, the recently completed International Drive-In has been supplied with equipment of American manufacturers through National Theatre Supply Company.

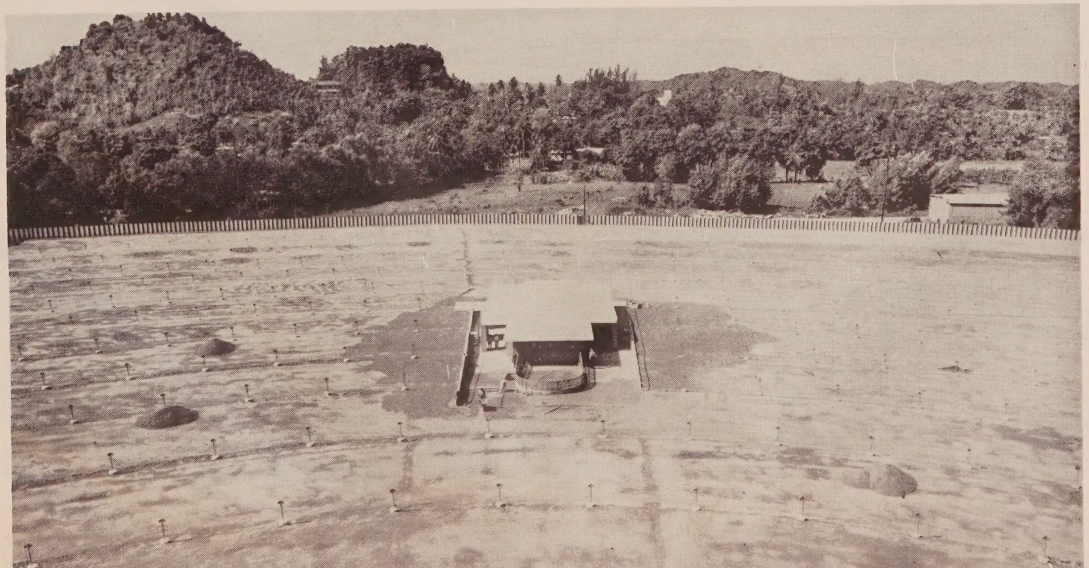
With the increasing popularity of drive-in theatres overseas, the excellently designed and equipped International is selling itself and the future of outdoor entertainment in an area ideally suited to it.

REFERENCE DATA

OWNER & OPERATOR: Andre Lopez Salas.

Generators: Hertner TransVerteR.
Lenses: Kollmorgen.
Projection Lamps: National Excelite.
Projection Machines: Simplex.
Sound: Simplex.





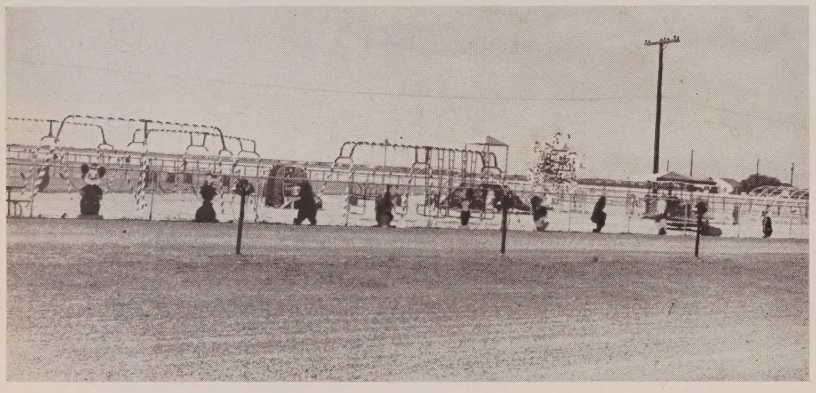
VIKING TWIN DRIVE-IN •

Corpus Christi, Tex.

The new Viking Twin is one of the largest outdoor theatres in the south, covering 30 acres and providing patio seating for 500 patrons in addition to those accommodated by more than 2,000 auto positions.

This drive-in is enclosed by a fence which is lighted at regular intervals. The Candy Cane City playground is unusually large and a veritable carnival awaits youngsters using the Miracle equipment. Added to the colorful array are 40 cutout animal characters which line the fence.

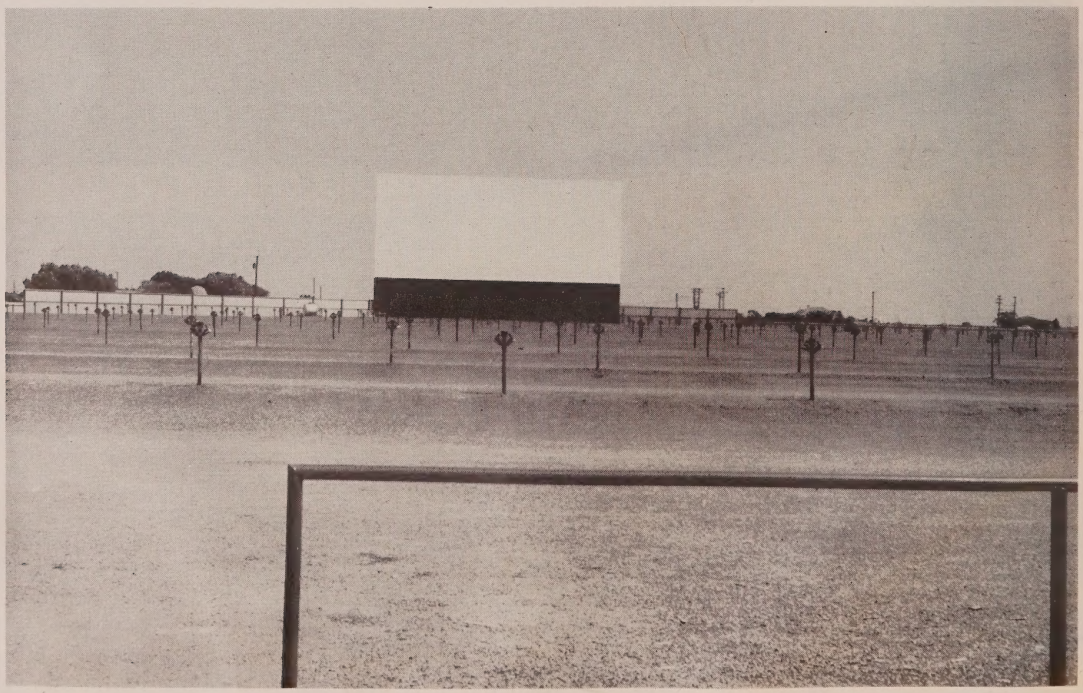
The concession of the Viking Twin can serve between 300 and 400 persons at once.



REFERENCE DATA

OWNER & OPERATOR: John Blocker.
ARCHITECT: John Blocker.
COST: $300,000.
CAR CAPACITY: 2,008.
SIZE OF LOT: 30 acres.

Changeovers: Weaver.
Generators: Hobart.
In-Car Speakers: National Theatre Supply Co.
Lenses: Bausch & Lomb.
Playground Equipment: Miracle.
Projection Lamps: Excelite.
Projection Machines: Simplex XL.
Rewinders: Goldberg Brothers.
Sign Letters: Wagner.
Sound: Simplex XL.
Supply Dealer: National Theatre Supply Co., 300 S. Harwood, Dallas.



Presenting the TC 500 "FUTURA"... from every angle

a new concept in theatre chair styling

(Patent Pending

The Futura's modern, streamlined appearance is a new departure in theatre chair styling. The graceful, sloping standards are made of heavy gauge, ovalized steel. Exceptionally strong, they are narrow and open for ease of cleaning and unrestricted ingress and egress.

Maximum comfort is provided by the deeply curved, heavily padded back and coil spring seat with formed rubber or rubberized hair cover. The seat-to-back ratio is scientifically proportioned for correct, relaxed posture. Massive arm rests give comfortable support for adjoining occupants. In both comfort and design features, the Futura is a major advance in theatre seating.

HEYWOOD-WAKEFIELD

EST. 1826

Heywood seating is a profitable investment in comfort

In the competition for comfort, both from TV arm chairs and other theatres, the deep-down solid comfort of Heywood-Wakefield seating is helping many theatre operators maintain capacity box offices . . . often at premium prices.

Every Heywood-Wakefield theatre chair is soundly engineered with time-tested, fool-proof and damage-proof operating features. Long, dependable service with low maintenance costs is Heywood's second big contribution to your profit picture.

TC 706 AIRFLO ROCKING CHAIR LOGE
with exclusive reclining spring base mechanism

TC 700 ENCORE
Choice of Formed Rubber or Coil Spring Cushion

For new catalog of Auditorium and Theatre Seating, write:

HEYWOOD-WAKEFIELD
EST. 1826

THEATRE SEATING DIVISION
Menominee, Michigan

Rubber's Role In The Theatre

A Description of the Various Materials And Products Available to Protect the Theatre's Patrons and Floors

By B. D. Segers
Sales Promotion Manager
The R. C. Musson Rubber Company

■ The best theatre managers are the ones with the knack of combining good showmanship with good business sense, in a balance that makes the boxoffice figures include healthy profits. Consequently, the alert theatre manager can see double possibilities in modern, safety-designed, heavy-duty rubber mats, matting, and stair treads for theatres.

A basic objective of showmanship is to attract favorable attention. The blazing lights of the marquee, the smiling girl selling tickets, the uniformed doorman, and the smart entrance mats on the floor—all are important parts of the out-front showmanship of the theatre. Unfortunately, the importance of those floor mats is frequently overlooked, a costly mistake.

Floor Mats Reduce Maintenance

Heavy rubber mats, for entrances and lobbies, can be made in all shapes and sizes. They are available in pleasing colors and color combinations. They can be custom made to embody emblems and attractive designs. You can use showmanship on theatre floors with rubber mats but, more important, those mats will mean new safety and comfort for your patrons and new economy for your operation.

It may surprise you to learn that your cleaning expense can be reduced as much a 10 per cent to 20 per cent by installation of the proper mats, matting, and molded rubber stair treads. You can also greatly reduce the probability of "falls" in the theatre, usually costly and unpleasant events, by use of safety designed mats and treads in the danger areas.

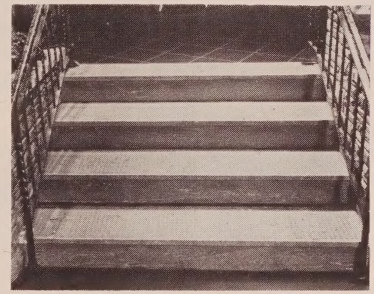
It is logical to reason that the cleaning expense bears some relation to the amount of dirt tracked into the theatre by patrons. Therefore, it behooves the management to remove this dirt from the shoes of the patrons, and catch as much as possible, before they get very far into the theatre. Not only does this reduce cleaning expense, but also it eliminates a lot of the wear and tear caused by grit and grease and grime, important to lowering maintenance costs.

Types of Mats

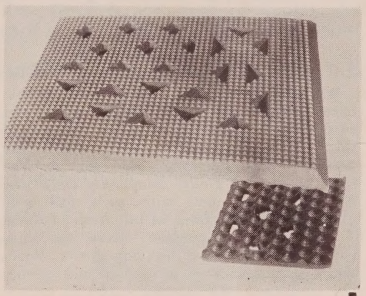
Several types of mats have places in the theatre entrance and lobby. In bad weather, extra sections of mats, for foot-scrapers, might be strategically placed. If the floor becomes extremely sloppy, sections might be placed in front of the ticket windows, to get the customers off the floor. However, you should be most concerned with having your floor well covered at all times with heavy, custom-made, safety-designed, perforated rubber mats which continually perform the several functions of good showmanship, safety protection, and dirt catching.

Perforated mats have been preferred for entrances for a long time. The R. C. Musson Rubber Company, which specializes in the manufacture of mats, matting, and threads for theatres and public trafficked buildings, makes perforated mats in three eighths inch and one half inch thicknesses. When they are installed directly over the floors, the edges are beveled. However, most users have the floors recessed, so the mat surface is flush with the floor level.

The perforations improve the foot traction, but their chief function is to allow the dirt or water to drop through. This keeps the surface looking cleaner and helps to eliminate some of the small, loose particles which sometimes cause patrons to slip or mis-step. To remove the dirt, the mats are removed and the collected dirt is swept up. In buying

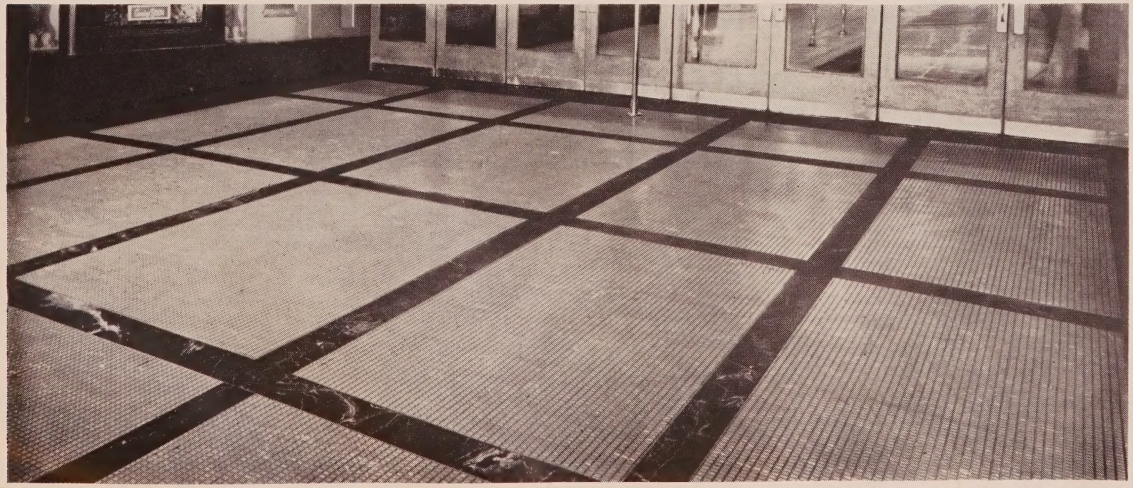


MARBELIZED, heavy duty rubber stair treads and risers make these theatre foyer steps safe, neat, and attractive to all patrons.



A SECTION of the Musson Company's perforated rubber mat shows the "pyramid" top surface and the "pebble" base for extra safety.

BELOW is an example of marbelized outer lobby flooring, using rubber tiles set in recessed floor contrasting with real marble strips.



FANCY DESIGN of rubber matting in the outer lobby of this theatre makes use of combination colors, perforations, and contrasting shades. These are heavy duty mats made in sections.

mats, you must be cautioned to avoid perforations which will catch ladies' spike heels. Musson mats have been designed with special cloverleaf perforations to avoid such mishaps.

Entrance And Lobby Mats

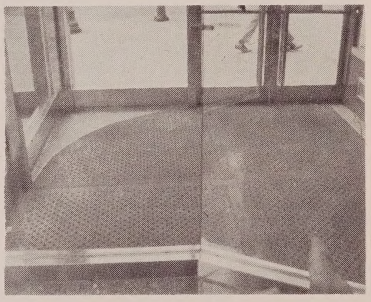
Entrance mats are available with pebble bases or flat bases and corrugated or pyramid surface designs. However, it has been found that a pyramid surface and pebble base provide maximum safety and service. The rows of tiny pyramids completely cover the surface of the mat, with each shoe sole planted upon the points of hundreds of them. This gives better traction, cleans the soles better, and cushions the footsteps to make them quieter. Reason for the pebble base is that moisture will almost certainly collect under a rubber mat, from sweating floors or the atmosphere, but the pebbled effect allows air to circulate underneath and avoid moisture collection.

Most entrance and lobby mats are custom made, in any desired shape. To facilitate handling, cleaning, and storage, they are usually made in sections. Musson perforated mats are made in any size up to six feet wide by 16 feet six inches, in one piece. Perforated mats weigh approximately 2½ pounds per square foot, compared to three pounds for solid mats.

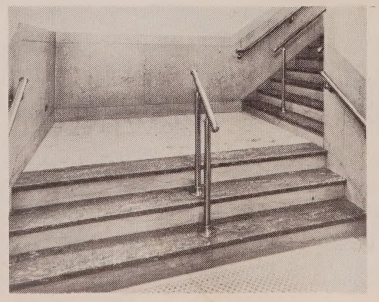
Special Colors And Inlays

Inlays in the mats improve the identification, advertising value, and beauty of your entrance or lobby. Special colors, letters, emblems, or trademarks can be worked into the mat design. Borders of contrasting colors are also effective. However, it must be pointed out that these special treatments add considerably to the expense (as much as 50 per cent more) and require longer time for delivery. It is more popular, today, to use a solid color mat of black, brown, red, green or gray and present an attractive, designed appearance through the use of solid outside borders, half-diamond perforated inside borders, and a cloverleaf perforated field. Solid panels, left in larger sections of mats, increase the strength and add to the custom-made beauty of the installation.

Mats and matting are being used more and more inside the theatre to cover the paths of heaviest traffic. Matting, whether pyramid, corrugated, ribbed, or shadow-block is frequently put down when the weather is bad, but managers are now designing theatres for most efficient operation with rubber covering the aisles and other traveled areas. Both sectional mats and matting runners are used.



ABOVE, perforated rubber matting is made in sections and contoured to compliment the recessed inside entrance floor of the theatre. BELOW is another example of the use of safety-designed stair treads, rubber tiles, and perforated rubber mats, combined to make this section of the theatre neat and decorative.



Rubber Floor Tile

Actually, a quite important revolution in theatre floor coverings has been taking place, with an alternate to mats and matting moving into prominence. Economy minded theatremen have adapted Musson's heavy duty rubber floor tile to their needs and are using it extensively. Some large theatre circuits have made complete installations of the tile flooring.

The most popular rubber tiling for theatre floors is safety designed in nine inch square blocks. The surface is grooved to make an arrangement of three quarter inch squares surrounded by a plain border. The tiles are available in separate units, but to facilitate speedy laying are made in 27 inch square sections, with nine tiles in a solid section. They have sanded backs and are easily installed on wood, marble, concrete, metal, or terrazzo. The tiling is one quarter inch thick, molded with underbevel to insure tight joints, and is available in plain black, or marbleized red, green, gray, and mahogany.

Finding that the heavy duty rubber tile wears exceptionally well and is very easy to clean, many theatres have installed it for complete coverage of entrances and lobbies. Even in theatres which are richly carpeted, this tile is used in the area surrounding the concession stand, vending machines, and drinking fountains, set in flush with carpet level. The tile is so easily mopped or swept that it can always be kept clean.

Rubber Stair Treads

Another zone that needs to be modernized and rubberized in many theatres is the stairway. A large percentage of accidents in public buildings occurs on stairs, and claims for such accidents run high. Stairs also are costly to maintain and most difficult to keep clean and attractive. Whether your stairs lead to balconies, emergency exits, dressing rooms, lounge rooms, or the projection booth, you will be wise to consider installation of molded rubber stair treads.

Causes of stair accidents are generally worn or broken treads, uneven or irregular treads or stair covering, loose articles or refuse on the steps, and dark steps. Proper safety-designed treads, such as recommended, would largely eliminate these faults. They are heavy, tough, rugged, rubber treads, with surface designs to provide the maximum safety.

Many theatres, churches, clubs and places of public attendance use Musson treads on stairs. They are made with square nose or curved nose, extra thick at the front, and there are models ranging from 24 inches to 72 inches wide. The popular trend is to use them wall to wall. They can be installed quite easily on wood, metal, marble, or terrazzo steps, with the aid of a special waterproof rubber cement.

By reason of the surface design and finish, the treads are easy to clean, which means decreased cleaning cost and a more attractive appearance for the theatre's stairs. The colors and marbleizing also improve the visibility of the steps.

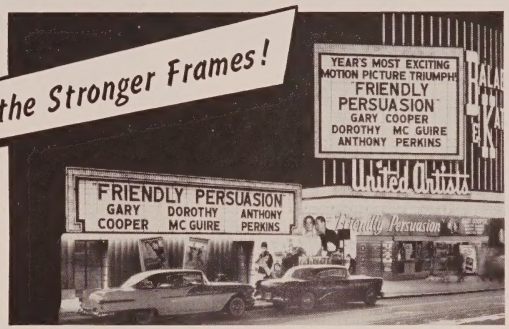
Safety First

The losses of time, labor, money, and public favor, plus the risk of costly accidents, due to failure to equip your theatre with modern mats, matting, and treads, are too great to ignore. You wouldn't ignore water leaking from a pipe, steam escaping from a radiator, mistakes in your newspaper advertising, or a cashier "knocking down" on the daily receipts. You couldn't afford to ignore them. Neither can you afford to ignore studying your needs for modern rubber mats.

WHY MORE THEATRES INSTALL WAGNER ATTRACTION PANELS *than all other makes...*

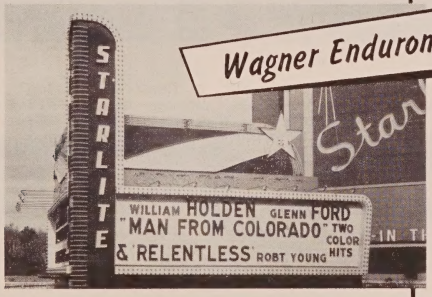
Theatremen everywhere realize that a changeable copy board is the most effective means of selling every attraction and that nothing short of the best should be used.

Only Wagner Offers the Stronger Frames!



—the frames which can be installed before the glass. Accordingly, they can be furnished without limitation of size, large enough for plenty of powerful sales copy. This is especially important with drive-ins, which must have BIG displays so as to attract the attention of fast-moving traffic. Wagner boards can be most readily and economically serviced without the necessity of removing frames.

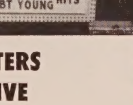
Wagner Enduronamel Steel Panel!



For those who want a low cost, effective and durable background, and letter mounting arrangement. Consist of a series of 18-gauge, stamped steel panels. Finished in chip-proof, shock-proof, alkali-resistant and salt-spray resistant baked enamel. May be illuminated by flood lights, spotlamps, gooseneck reflectors or fluorescent tubes.

Wagner CHANGEABLE LETTERS PERMIT MORE ATTRACTIVE —MORE EFFECTIVE DISPLAYS

EXCLUSIVE FEATURES: Tapered slot "locks" them on the mounting bar, makes them immovable by wind or vibration. Yet they are easier to change. There are no spring lock clips to lose their tension and break off. • Cannot "freeze" to the sign as do those which employ channel mounting. • Afford maximum readability by day and maximum translucence by night. • Can be stacked in storage without danger of warping and require less than one-half the space taken by letters which employ clips. • The non-reflecting face presents no annoying glare to make them unreadable. • The stippled jeweled face does not acquire the unsightly scratches as those letters with glossy finish and clips. • Can be mounted so close to the face of the sign as to practically eliminate objectionable shadows. Letters which employ clips must be mounted so far from the face of the sign as to cause shadows which by daytime frequently make the entire sign unreadable.



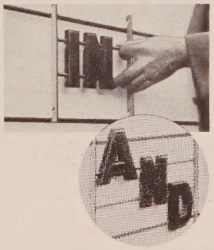
Wagner Plastic Letters are available in 4", 6", 8", 10" and 17" sizes in gorgeous red, green blue, amber and black. Wagner has the only full line of injection molded letters. The non-fading, jewel-like colors go all the way through the letters, hence cannot chip or scale. These strong, durable letters never require painting or other maintenance.

Wagner Aluminum Letters are slotted with uniform spacing so that ANY and ALL sizes can be used on Wagner Frames. An exclusive, patented feature. Solid color, cove letters and colored or aluminum cove-edge letters are made in 4", 8", 10", 12", 16", 24" and 30" sizes. Gothic letters in 6", 8", 10" and 12" sizes, and poster letters in 8" and 10" sizes.

MECHANICAL "HAND" LETTER CHANGER

Makes copy changing fast and safe... avoids falls. Can be used only with Wagner letters, facilitates the servicing of high panels, particularly those which heretofore could not be changed without the use of ladders. This "hand" firmly grasps the letter, places it straight on the sign face, or removes it by use of a tensioning lever at the end of the handle. 6-ft. length (for signs with top row up to 12 ft.) and various lengths to 20 ft. (for signs with top row up to 26 ft.)

FLEX-WORD FRAMES



Mount on Wagner Frames and provide for the easy forming of less important words with 4-inch letters. Permit better use of space and make word-plates unnecessary. Letters can be staggered in 3 lines, or 2 straight lines can be used in a space that ordinarily accommodates one row of 10" letters. Available for either straight or curved attraction boards, and in horizontal lengths of 8", 12", 16", 20" and 24".

Send now for literature on the largest and most complete line in the world.

WAGNER SIGN SERVICE, INC.

218 S. Hoyne Avenue — Chicago 12, Illinois

Theatre Turnstile Systems

Economical Traffic Control and a Reduced Staff Are Among Advantages of Theatre Turnstile Units

AT A TIME when many exhibitors are seeking new ways to reduce theatre overhead without impairing the quality of their operation, an inspection of theatre turnstile systems, which eliminate at least a doorman from the staff, is an important consideration.

Simple In Operation

The Perey Turnstile Company has perfected a theatre turnstile system that is very simple in its operation. The boxoffice is equipped with a theatre-type, two way turnstile under the control of the cashier. The patron pays his admission charge to the cashier and then passes through the turnstile, which automatically records the transaction. No tickets are required, as the turnstile counts each patron entering the theatre. Properly designed railings lead patrons directly from the boxoffice into the theatre. No ticket taker or doorman is necessary. The turnstile is said to be so accurate that it is acceptable to the Internal Revenue Department for tax purposes.

Where there is a lower admission rate for children, the turnstile is equipped with a second register which the cashier can use to record children's admissions separately. To ascertain the total number of adult patrons, simply subtract the total on the children's register from the figure on the total register. An electric indicator can be installed where it is advisable, for the theatre manager to tell immediately if a customer is being admitted at children's rates. Rate changes are handled by taking a reading at the time the rates are changed for the evening, or Saturday, Sunday, or holidays.

Perey Turnstile can be used when the boxoffice is either at the side or in the middle of the lobby. The systems are so designed that there are as many exits as required by Fire Department regulations. The Perey Theatre Type Turnstile is always of the two-way passage type, permitting free exit in case of emergency.

The turnstile system also is finding favor with drive-in theatre operators for walk-in patron entrances. The Perey Theatre Turnstile System was installed in the new All-Weather Drive-In Theatre on Long Island, New York.

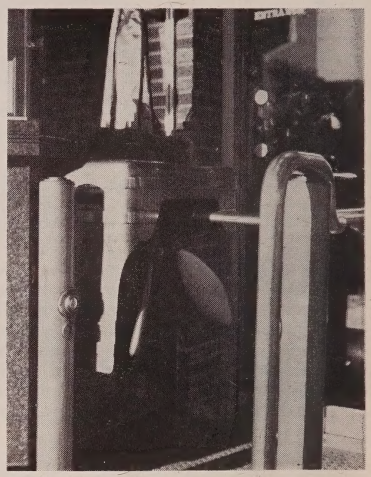
Concession Turnstiles

The "Traffic Controller," another type of Perey Turnstile, is especially suitable for drive-in theatre refreshment stands. This four arm, one direction turnstile, together with properly placed rail barriers, automatically directs customers into and through the concessions line.

The Traffic Controller helps solve customer congestion at the concession stand, loitering, and customers avoiding payment. It assures the even flow of patrons through the serving line without undue hesitation or confusion.

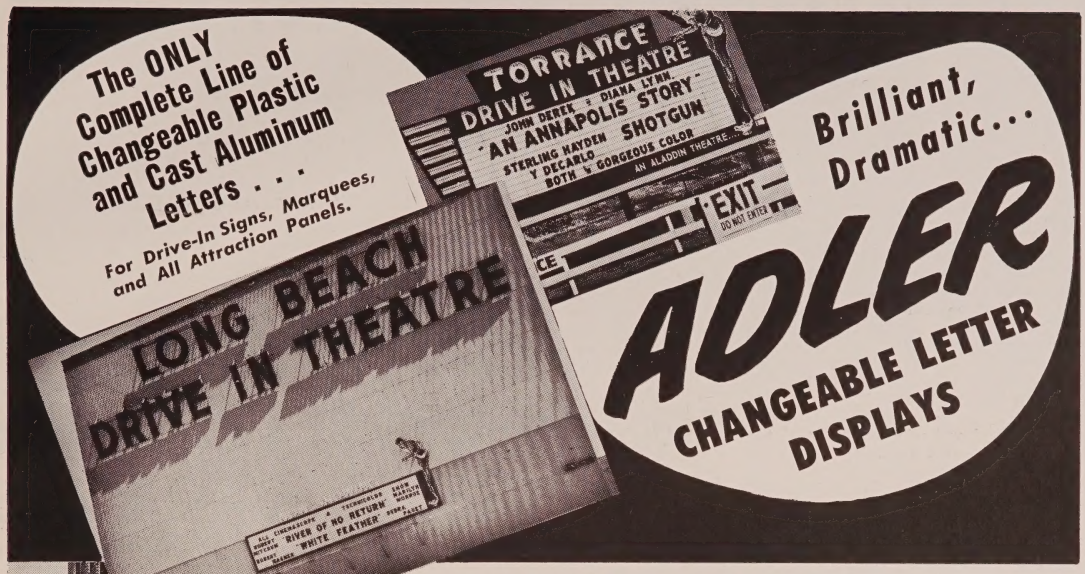
The Perey Theatre Turnstile System is said to be the only system of its type solely designed for theatre operation. It offers appealing, streamlined appearance, safety and security, and compact space-saving design—and, most important, it cuts down overhead.

THE WALK-IN patron entrance of the All Weather Drive-In, Long Island, N. Y., is controlled through the use of a turnstile, thus eliminating any requirement for additional personnel at this important point of entry.



A TURNSTILE identical to that at the All Weather Drive-In is used by the conventional Magnolia Theatre, Seattle, where it is seen in a closeup view. The design and the installation of the turnstiles is simple, cost is reasonable.

CONCESSION AREAS of theatres are another heavily trafficked point where a turnstile, in this case a traffic control mechanism, can be installed with railing to limit entrance and exit points.



ADLER "THIRD DIMENSION" PLASTIC LETTERS

In a complete range of sizes: 4″-6″-8″-10″-12″-17″-24″, and available with the new "Snap-Lok" feature. Tests prove these easy-to-change "Snap-Lok" letters stay firmly on frames even in 60-mile winds, and, the spring clip still keeps its gripping power after 20,000 changes. Adler Letters are strong and durable, easy to read at a distance, feature brilliant color to give your signs powerful selling impact. Made in RED, BLUE, GREEN and OPAQUE BLACK for sharper contrast and true silhouette effect.

ADLER "THIRD DIMENSION" CAST ALUMINUM LETTERS

In 4″-6″-8″-10″-12″-16″-24″ sizes. So durable that we GUARANTEE FREE REPLACEMENT of every Adler Cast Aluminum Letter you break and return. All sizes from 8″ to 24″ in both Plastic and Cast Aluminum are interchangeable on the same frames.

ADLER FRAME UNITS WITH GLASS OR PLASTIC

Made of 18-8 Stainless Steel and reinforced for extra strength and rigidity, Adler Frames are the strongest you can buy. *Perfect for signs of any height, any length;* curved and mitered frames can be made to fit any opening. DELIVERED TO YOU COMPLETELY GLAZED AND READY FOR INSTALLATION. Available in Regular Type or exclusive "Remova-Panel."

ADLER "REMOVA-PANEL" FRAMES

For easier maintenance in less time. Cleaning, repair and replacement are done anywhere in the sign without lifting out large, heavy frame units.

ADLER LOW-COST "SECTIONAD" DISPLAYS

Now furnished as "SECTIONAD" Enameled Displays with Enameled or 18-8 Stainless Steel Letter Bars. Provides changeable displays of any height or length based on 10′ or 5′ panels, for any number of lines of letters. Easily erected on posts, walls or billboards and illuminated from the front. Ideal for Drive-In Theatre Approach Boards, etc.

ADLER MOUNTIES

Cast Aluminum Letters that can be bolted to any wall for permanent building or theatre identification.

SAVE ON FREIGHT

Adler Equipment is shipped to you F.O.B. Chicago or Los Angeles, whichever is closer.

For more information about ADLER DISPLAYS, call your distributor or write for FREE CATALOG to:

ADLER SILHOUETTE LETTER CO.

General Offices: **11843 WEST OLYMPIC BOULEVARD, DEPT. TC**
LOS ANGELES 64, CALIFORNIA

Los Angeles—Chicago—New York—Toronto, Canada—London, England

Consider Plywood Paneling

In New Construction or Remodeling Projects Wood Can Supply Handsome, Unusual Effects

By JOHN W. GERBER
United States Plywood Corporation

■ THE GENTLEMAN who was vacuum cleaning the carpet in the lobby of New York City's RKO 58th Street Theatre halted his labors for a moment and eyed the photographer who was setting up to photograph the luxurious new Flexwood walls. "When I make my first million dollars," he said dreamily, "I'm going to panel my whole house in that Flexwood."

The gentleman has professional reasons for liking the Flexwood paneling. All he has to do to keep it clean is dust it from time to time.

The Flexwood walls in the lobby of the RKO 58th Street are teak, imported from Burma. They have given the lobby that million-dollar look to which the maintenance man aspires. The million-dollar look is especially appropriate in a theatre located, as the RKO 58th Street is, so close to New York's plush Sutton Place district, a neighborhood of business executives, Wall Street men, advertising and entertainment industry bigwigs, and others in the higher income brackets.

Meets Fire Regulations

At this juncture, the knowledgeable theatreowner may ask, "How come wood in a theatre? How about fire regulations?" The answer is that Flexwood, manufactured by the United States Plywood Corporation, meets all fire regulations. It meets the requirements of Federal Specification SS-A-118a for an incombustible wall covering when applied to any incombustible surface, such as plaster. The New York City Board of Standards and Appeals permits unrestricted use of Flexwood when bonded to plaster or surface metals.

Flexwood is wood, all right—it may, in fact, be obtained in some of the world's most exotic woods, such as Tigerwood and Figured African Rosewood, as well as in the more familiar woods such as ash and walnut. These fine woods are sliced to a thickness of one eighty-fifth of an inch, then laminated to a special cotton backing. A mechanical flexing process is used to make Flexwood so extremely pliable and completely flexible that it may be applied to curved surfaces, even wrapped around pillars and columns.

THE LOBBY of the RKO 58th Street Theatre, New York, derives a "million dollar" look from Flexwood paneling, a wood veneer sliced to a thickness of 1/85th of an inch and laminated to a special cotton backing. Above, detail of recessed wall shows how Flexwood is bended around corners and curved surfaces; it can be installed on any wall without alteration.

Advantages of Flexwood

For the theatreowner contemplating remodeling, Flexwood has many advantages. Among them are:

1. Distinction. Beautiful wood grains are created by nature and hand-matched by man to produce distinctive wall coverings. Because no two trees are the same, no two Flexwood installations are identical.

2. Ease of Installation. Flexwood requires no modification of any flat surface, no furring strips, no channelling of plaster, no interference with existing trim. With minimum noise and mess, Flexwood may be installed in an amazingly short time.

3. Guarantee. After installation, Flexwood is guaranteed against defective materials and workmanship by United States Plywood and the Weldwood Flexwood distributor.

4. Ease of Maintenance. As described by the maintenance man above.

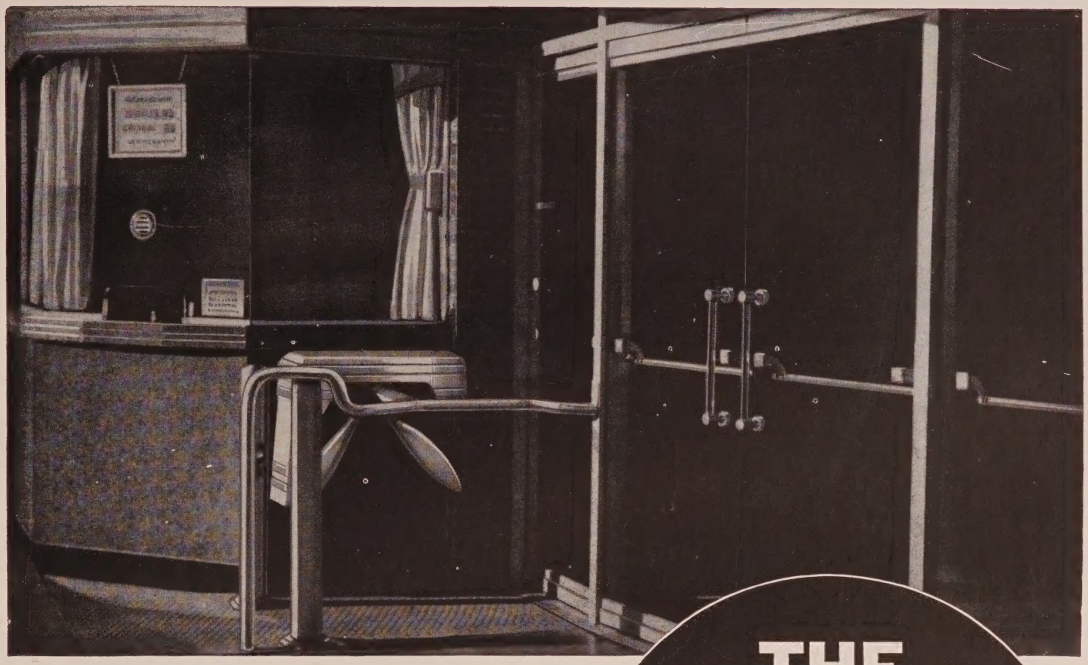
5. Fire Safety. Also as described above.

Although Flexwood guarantees a theatre the million-dollar look, it is by no means in the million-dollar price class. True, it is by no means as cheap as a coat of paint. But many an executive has discovered, when contemplating remodeling, that Flexwood's cost is in line with that of many apparently cheaper wall applications which require extensive alterations of existing walls and mouldings, as well as costly maintenance.

Installation Preparation

All that is necessary for installation of Flexwood is proper wall preparation. In renovation work, any existing wall covering should be removed and the wall checked for moisture and for smoothness. High spots should be sanded and low spots filled with good spackle. The Flexwood paneling should be applied to all surfaces with a special adhesive manufactured by United States Ply-

(Continued on page PE-32)



NO DOORMAN REQUIRED HERE

THE PEREY "Magic Barrier" TURNSTILE SYSTEM

When You Install a Perey Theatre Turnstile you get more than just a machine. You get the benefit of operating your box office efficiently without the ticket taker or tickets.

The Cashier collects the admissions and the Perey Turnstile checks the cashier by means of a register in the turnstile. No tickets are required as the turnstile register automatically counts each patron entering the theatre.

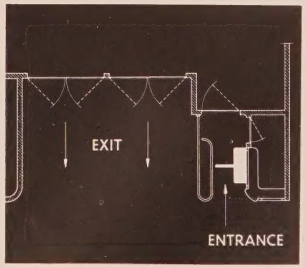
Simple Method of Operation. The box office is equipped with a Perey Theatre Type, Registering, Two-Way Turnstile under the control of the cashier. Patron pays admission charges to the cashier, then passes through the Perey Turnstile which automatically registers his admission. The patron is automatically guided from the box office to the entrance door by properly designed railings located so that the entrance passageway is always under the control of the cashier.

No tickets are required. The turnstile register checks against the cashier's receipts. No ticket taker is needed.

Where Rates Change at different hours of the same day—readings of the register are taken at the time the rate change goes into effect.

When There Is a Price Differential between adults and children—the turnstile is equipped with an extra register for child admissions. In addition, there is an overhead visual indicator which lights up when the child admission is registered, thus checking against any possible manipulation by the cashier of adult and child admission receipts.

Perey Systems Satisfy the Fire Department. Installations of the Perey Theatre Type Turnstiles are in operation in most of the large cities of the country where fire department rules are of the strictest. The Perey Application Engineers design the systems so that there are always as many Exits as required to satisfy the Fire Dept. **The Entrance is so designed** that it takes a minimum of space and is located in such a way as not to interfere with an Exit. In fact, the entrance becomes an additional exit in case of emergency. The Perey Theatre Type Turnstile is always of the two-way passage type, permitting free exit in case of necessity.



An arrangement with cashier booth at side of lobby.

PEREY TURNSTILE COMPANY

106 EAST 41ST STREET **NEW YORK 17, N. Y.**

Seating For Wide Screens

New Projection And Film Processes Demand Examination Of The Auditorium Seating Arrangements And Sight Lines

■WITH THE INTRODUCTION of wide screen projection techniques some five years ago and, in more recent years, the advent of wide film processes, it is exceptionally important for conventional theatres to review occasionally their auditorium seating patterns in relation to sight lines to screens, which continue to become higher and wider. The aim of such a review, of course, is to ascertain the proper sight lines for the particular theatre and to make adjustments where necessary. By providing the most advantageous seating possible, and by eliminating or minimizing the number of seats with undesirable sight lines, the theatre operator is taking out insurance against dissatisfied, and therefore lost, patrons.

Sight Lines

With respect to sight lines, the most critical spots in a theatre containing a balcony are the first and the last few rows of seats in the orchestra proper. The overhang of the balcony or loge must be checked carefully to determine picture height, so that patrons seated in the last few rows have a clear and unobstructed view of the top of the screen, as illustrated in Figure One. Where possible, consideration should be given also to standees at the rear of the theatre, and adjustments made to enable this group, too, to see the entire picture.

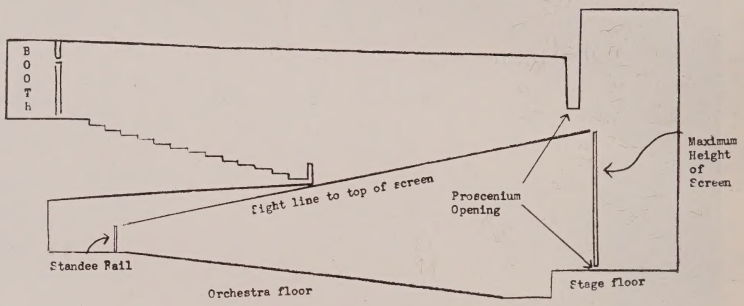


FIGURE ONE demonstrates the importance of closely checking the overhang of the balcony and loge in determining the picture height so that patrons in the back have an unobstructed view.

In the case of a stage type theatre where structural limitations require the screen to be installed within the confines of the stage, the nearer the screen to the seats, the better the sight lines. The nearer to the rear wall the screen is installed, the greater the loss in screen width and the greater the chance of losing some side aisle seats.

With the governing factors determining picture size in mind, it is possible to examine the relative importance of theatre seating. Today, with wide screens installed in the majority of theatres to present such processes as CinemaScope, Superscope, and VistaVision, the loss of the first few rows of orchestra seats is evident. If the old rule of 1W (width of picture) were followed, it is possible that some theatres might require a clearance of as much as 45 feet to 50 feet from the screen to the first row in the orchestra, based on the overall picture width.

It has been recommended that the figure of 80 per cent of total screen width be used to determine the distance to the first row in this age of the super screen. This is a reasonable figure in consideration of the fact that the average theatre cannot afford the loss of many front orchestra seats and remain an economical operation.

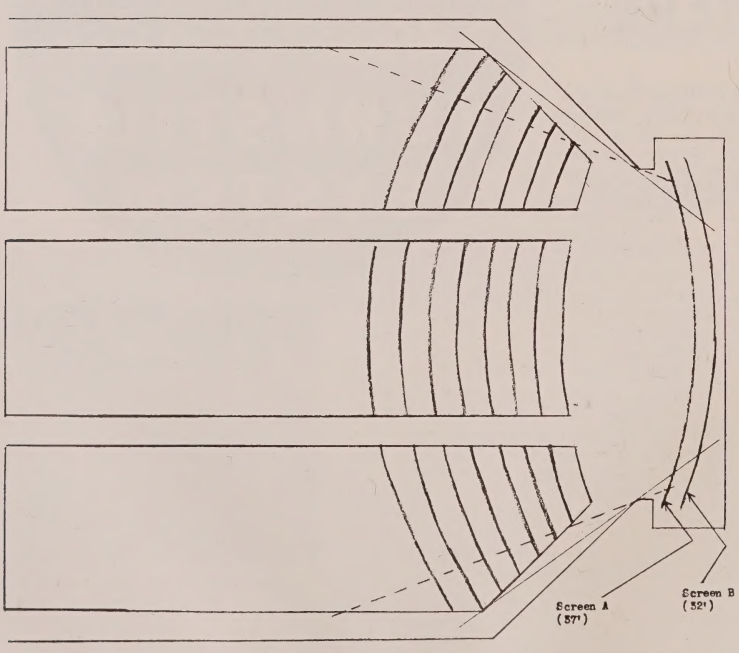


FIGURE TWO shows the proscenium opening at approximately 44 feet. Note that the maximum screen available is based on a complete and unobstructed view from the extreme side seats. It should be pointed out that an approximate picture size of 42 feet is available in this particular case; persons on extreme side will not be able to see the far ends of the screen.

Do Not Remove Front Seats

In the case of existing theatres, the removal of front orchestra seats with the installation of a wide screen is not advocated in the majority of cases, for there are occasions when these seats can be occupied. Although the front seats are not desirable when the full screen width is used, they are not unfavorable when standard pictures are shown.

The wide screen has accentuated the use of the center of the theatre for the mass of the audience. The further the seat toward the side wall, the less desirable it becomes. Most of the wide screens in use today, whether it is from the screen itself or the lack of sufficient projection light, suffer an objectionable drop off of light when viewed from the extreme sides of the auditorium. This means, of course, that when reseating the theatre, careful consideration also must be given to the elimination of side wall seats and the installation of wide side aisles with the purpose of bringing more seats closer to the center of the house. This depends to a great extent upon the physical structure of the theatre, because it is obvious that a number of seats can be lost by the introduction of wide side aisles. See Figure Two.

(Continued on page PE-32)

INTERNATIONAL Seating means MAXIMUM PATRON COMFORT and MINIMUM MAINTENANCE EXPENSE

Theater patrons prefer INTERNATIONAL seats for solid, form-fitting comfort, noiseless operation and snag-proof construction.

Theater owners from coast to coast prefer the unit design, all-steel construction, readily removable seats and backs, lubrication-free hingeless seat suspension, and ease by which maintenance men can keep their house seating in perfect condition.

Let an INTERNATIONAL Seating Engineer figure with you on your seating or reseating plans — without obligation, of course.

International Chairs

International Seat Division,
Union City Body Company, Inc.
Union City, Indiana

Signs Mean Showmanship

The Proper Selection of a Sign, the Letters, and Illumination Will Attract Attention and Help Sell Tickets at the Boxoffice

■ MANY THEATREMEN consider electrical advertising signs their best advertising medium. This is no exaggerated theory because a survey by a qualified committee proved it by tests. A comparative circulation cost tabulation brought to light startling figures showing that the over-all effectiveness was exceedingly high.

Profitable showmanship is many things, and no one thing alone will do the complete job. Good seating, pleasant and courteous personnel, adequate equipment and other factors are all important. Right booking and skillful operation is all part of proper and successful theatre operation.

Make the Front Inviting

The front of the theatre and the entrance to the drive-in, however, are also important and should be made inviting. It is here that you first greet your customers. This is when you shake hands with them, so to speak.

In short, we could say that an illuminated sign does two things:

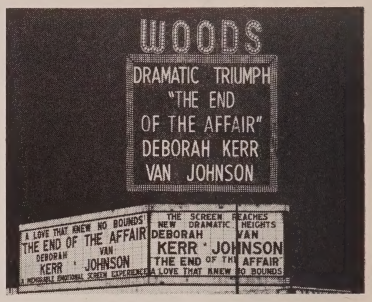
1. **It greets, invites and attracts.**
2. **It lends an air of brightness, cheerfulness, benevolence, good will and well being.**

It has been said that light is the greatest attraction there is for a tneatre. No one can deny that people feel more cheerful and acquire a feeling of anticipation and good will where a happy glow of illumination awaits them.

Walk or ride up and down viewing your entrance as a customer would. Take time out for calm thinking to see whether or not there are any obstacles. Will that tree, when summer foliage comes, block the view? What could happen if your neighbor's property becomes built up? Are there high tension utility wires in the way? Any other factors that will possibly block the view will have to be taken into consideration. Remember that

(*Continued on page PE-33*)

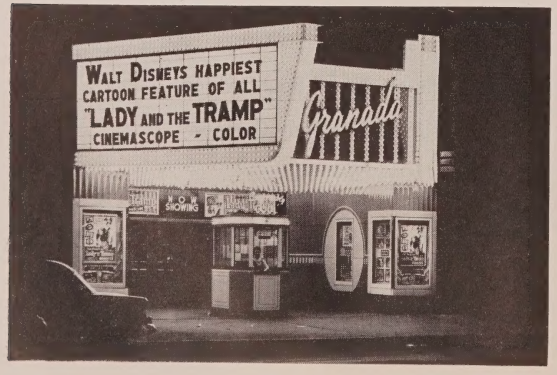
THE DRAMATIC attraction board at the new Plainfield Drive-In, Grand Rapids, Mich., welcomes patrons to this de luxe, 1,000 car theatre, situated on an elevated site above road.



CONVENTIONAL THEATRE marquees, like this at the Woods Theatre, Chicago, must be effective day and night to attract attention, especially in crowded, competitive center city areas.

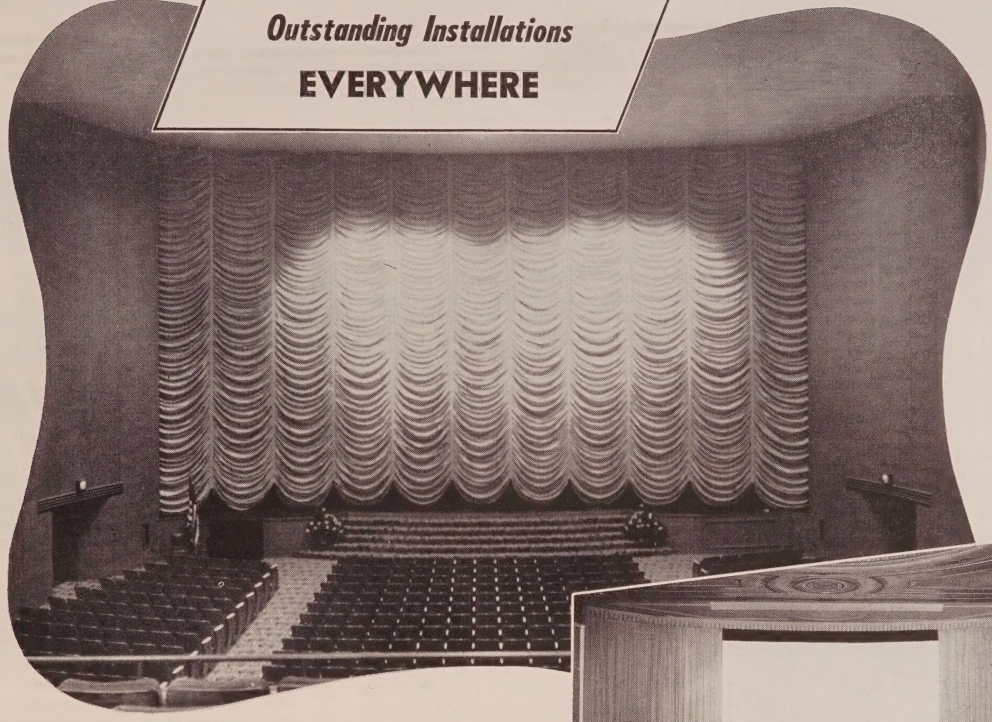
ABOVE, LEFT, one of the first examples of a drive-in using a large, front illuminated panel was the North Avenue, Chicago. Below, left, is the eye-catching marquee of the Granada Theatre, South Bend, Ind., which is an effective installation in limited space.

ABOVE, RIGHT, is the screen tower sign of the Walter Reade circuit's 9W Drive-In, Kingston, N.Y., utilizing an existing essential structure for advertising purposes. Below, right, is the attraction board at the Prudential circuit's new All-Weather Drive-In, Long Island.

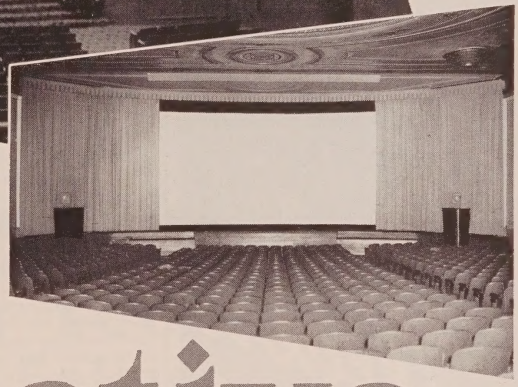


Outstanding Installations

EVERYWHERE



Syosset Theatre, Syosset, L. I.
***Architect:* E. C. A. Bullock**
Contour curtain gold fiberglas, wall covering rose beige fiberglas.



Hicksville Theatre, Hicksville, L. I.
***Architect:* Maurice O. Sornik**
Front curtain treatment silver brocade, walls grey lessanne fabric.

distinctive

Theatre Decoration

Partial List of Organizations Served

SHUBERT THEATRES ..... New York, N. Y.
NEIGHBORHOOD THEA. CT. .... Richmond, Va.
WIELLAND & LEWIS CT. .. Atlantic City, N. J.
DIPSON THEATRES ..... Buffalo, N. Y.
BASIL THEATRES ..... Buffalo, N. Y.
SKOURAS THEATRES ..... New York, N. Y.
CENTURY THEATRE ..... Buffalo, N. Y.
STRAND & CATARACT THS., Niagara Falls, N. Y.
SHEA'S BUFFALO THEATRES .... Buffalo, N. Y.
RANDFORCE AMUSE. CO. .... New York, N. Y.
BRANDT CIRCUIT ..... New York, N. Y.
WILLIAM GOLDMAN THS. .. Philadelphia, Pa.
PRUDENTIAL PLAYHOUSES .. New York, N. Y.
GEORGE A. HAMID THS. .. Atlantic City, N. J.
JOHN H. HARRIS ICECAPADES, Hollywood, Calif.
. . . AND MANY OTHERS

Wherever extraordinary technique is required Novelty Scenic Studios is the first choice. Whether you require a simple drapery, a stage curtain and track, or a complete decorating job—consult NOVELTY STUDIOS or have your architect contact us. We will cheerfully submit layouts, samples and estimates—without any obligation. Write Dept. TC.

NOVELTY SCENIC STUDIOS, INC.

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SERVING THE THEATRE FIELD
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WINDSOR, ONTARIO

SEATING FOR WIDE SCREENS

(*Continued from page PE-28*)

Staggered Seating

The use of staggered seating generally plays an important role in reseating a theatre. Several diffrent methods of staggered seating have been introduced in recent years, and all have proven acceptable. It must be remembered, however, that the width of the seat is of paramount importance to adult patron comfort and, wherever possible, every effort should be made to utilize 21 inch and 22 inch seats. Double arm blocks and standards are essential to the use of such seats in a stagger system.

Double Arm Block

The use of a double arm block stagger system will result in even aisles, although aisle indentation is becoming a standard practice. Aisle indentation can be eliminated, however, by the installation of wide arm boxes which, made of the same wood and in the same finish as the remaining arm blocks, can be installed on aisle standards to retain the continuity of that passage.

Where the double arm block arrangement is used, every other row will have one seat less than the row to its front and rear. Off center banks of seats, because of their angle toward the center of the screen, in most cases will require little or no stagger. However, it might be advisable to use 20 inch and 21 inch seats in these areas; even aisles will result, and the number of seats in each aisle will remain constant.

Slope

The slope or pitch of the auditorium floor, as well as the back-to-back spacing, will determine the amount of stagger required when readjusting auditorium seating. The old back-to-back spacing of 32 inches is becoming outdated. Wherever possible, a minimum of 36 inches back-to-back spacing should be used; if the question of the loss of seats permits, a distance of 38 inches to 40 inches should be employed. In order not to lose too many seats, the less desirable units in the front orchestra could be spaced at 32 inches to 34 inches. The use of the push back type of chair, allowing a seated patron to push the seat back to permit others to pass, requires less spacing than the fixed type of seat.

When planning auditorium seating in a new theatre, it is advisable to consult the architect and the representative of a seating company to determine the proper orchestra floor pitch, aisle location, back-to-back spacing, and stagger, in relation to the type of seating and the screen dimensions which will be used.

ACKNOWLEDGMENT

The staff of THEATRE CATALOG wishes to thank Mr. Walter E. Dunn of Century Theatres, New York, for providing the information for this article.

CONSIDER PLYWOOD PANELING

(*Continued from page PE-26*)

wood, Weldwood Flexwood Adhesive 710. It is recommended that the application be done by a Flexwood distributor.

Most wood working procedures suitable for fine cabinet work may be used on Flexwood. Before finishing, the entire surface should be sanded in the direction of the grain with fine sandpaper. Then a good brushing lacquer such as Satinlac should be applied. The recommended finish consists of three coats of Satinlac, each coat rubbed down with fine steel wool before subsequent coats are applied. This may be followed with a good paste wax if desired.

As may be inferred from the foregoing, Flexwood is for the theatreowner who, when contemplating renovation, wants the luxury and distinction of fine wood paneling.

talk about
COMFORT!

Comfort is our business! We can give your old weary, worn-out theatre seats a new lease on life. We'll completely refurbish, rehabilitate and replace worn parts. The cost? Amazingly low! Time lost? None . . . you continue your shows uninterrupted. Call today for a free estimate.

WRITE-WIRE or PHONE ALPINE 5-8459

MANUFACTURERS
Foam Rubber & Spring Cushions, back and seat covers.

DISTRIBUTORS
Upholstery fabrics and general seating supplies.

THEATRE SEAT
SERVICE CO.
A Division of
MASSEY
SEATING CO.
160 Hermitage Avenue
Nashville
Tennessee

CHANGEABLE LETTERS and
ATTRACTION BOARDS
Write for Literature and Prices
The Ballantyne Co.
1712 Jackson St. JAckson 4444 Omaha 2, Nebr.

SIGNS MEAN SHOWMANSHIP

(Continued from page PE-30)

your sign is likely to be in place for several years, so make its application to your needs a pleasing one!

Surely there is no excuse for crude forms, repelling colors and garish designs. Many top notch artists and letter men are now employed to create forms of brightness, motion, color, and individuality. One of the greatest weaknesses in much of the electrical advertising is the lack of individuality. A mistake often common is to make the attraction panel too cramped. Thoughtful exhibitors are realizing that automobile traffic requires the use of larger 17 inch size letters.

Lighting the Letters

There are three types of lighting for letters generally used today, neon tubing, exposed lamps and plastic panels. It is hard to beat neon for distance and penetration. Exposed lamps permit sparkle and border flashing effects not satisfactory with neon. Plexiglass panels permit luminosity and evenness of illumination. All types can be combined to make a harmonious whole. Size, spacing and brightness are essentials needed to make a successful sign display.

The greatest viewing distance is the effectiveness or the greatest distance at which the details of the sign must be readily apparent. Frequently, for one reason or another, it is desirable to install a smaller sign in a given location. It will have a lower advertising value at a given distance, but will be still legible.

DISTRICT BRIGHTNESS FACTORS

1. **Bright centers such as Times Square, New York; State Street, Chicago.**
2. **Bright squares in large cities.**
3. **Business districts (not white ways) in smaller cities.**
4. **Centers of small towns.**
5. **A single isolated display, no street lighting or store windows.**

The height of the letter depends on the greatest distance at which they must be effective. This may be approximated as follows:

$$H \text{ (in feet)} = \frac{\text{Greatest Viewing Distance (In feet)}}{300}$$

Lighting the Panels

The lighting of interchangeable panels has been greatly improved in recent years. Incandescent, slimline and cold cathode lamps have all been tested. If incandescent lamps are to be used, spacing must be arranged to avoid black spots. Slimline fluorescent with the use of low temperature ballasts encased in metal cabinets is also successful.

The use of the new type "silver contact" flashers makes for simplified electrical maintenance. Double, triple and four line borders create action and flowing effects. Well formed arrows flowing in the direction that traffic is meant to flow are pleasing and have decided advantages. Ten watt yellow and clear lamps are not costly and when possible should be four inch centers but can be spaced quite well on six inch centers.

If a light background is to be selected channel letters are a must to confine the light to the shape of the letters. If stencil or flush letters are selected be sure to choose a dark background. This darker background will help very much in making the letters legible. Letters and background must always contrast in color. Light backgrounds reflect light, dark backgrounds confine or absorb light.

Highway Showmanship

With automobile registrations reaching all-time highs, and with no end to the upward spiral in sight, the American family car is becoming a living-room on wheels. And every new automobile on the highways represents another potential patron for the nation's drive-in theatres. However, as with all the other branches of the entertainment industry, the public must be sold on going to an outdoor theatre. It is in this area that the roadside marquees and signs become extremely important in their role of highway salesmen.

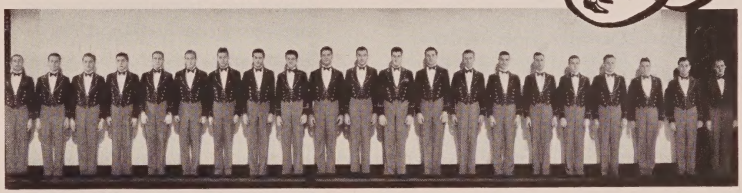
As drive-ins have become bigger and better so have the attraction boards, signs and letters. Today's modern outdoor theatre uses its marquee not only to inform the public of what is being shown, but also to do a good deal of the ticket selling job. Cascades of shimmering lights, colorful and distinctive designs, large readable letters are combined to create an overall impression that will please the senses of the passersby, and make them much more willing to accept the invitation to enter and spend an evening at the drive-in.

The value of making full use of roadside signs and letters cannot be underestimated by the alert drive-in operator. Fortunately, the manufacturers of signs and letters have been keeping stride with the progress that has been made in outdoor theatre design and operation.

ACKNOWLEDGEMENT

The staff of THEATRE CATALOG wishes to thank Mr. Edward A. Long, president, Long Sign Company, for supplying the bulk of the information used in this article.

Appearance
COUNTS MORE THAN EVER!



Outfit your Ushers with NEAT ECONOMICAL *Lintex* Collars & Fronts

With competition for the public's entertainment dollar ever-increasing, progressive theatre men are offering increased service and other desirable features to attract customers. Progressive Chains and Independents throughout the country are putting added stress on cleanliness and appearance of their theatres and their service staffs. They have found Lintex Collars and Fronts to be a valuable help. These collars and fronts are convenient and extremely economical. Made from specially processed paper with a linen finish — when soiled, they are thrown away. There's never a laundry problem with Lintex.

Lintex Collars are made in wing or turn-down styles, fronts in plain or P.K.

For further information, prices and samples write to:
THEATRE SERVICE DIVISION OF

REVERSIBLE COLLAR CO.
111 PUTNAM AVENUE, CAMBRIDGE, MASSACHUSETTS

a BONANZA... for DRIVE-IN THEATRES

Fabulous Profits from Daylight hours

with Quarter Midget Racing!

3 EASY STEPS

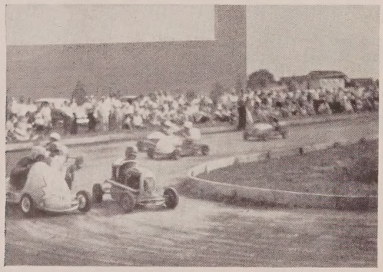
will start NEW profits rolling this Spring!

1. Contact your nearest National Theatre Supply Co. representative.
2. Join the Offical All-American Quarter Midget Racing Association.
3. Follow simple-tested procedures for installing quarter midget racing.

And here's what you receive when you join the

OFFICIAL ALL-AMERICAN QUARTER MIDGET RACING ASSOCIATION

- Complete information and plans for installing a dirt track and conducting races
- Six or more latest type gasoline motored 1/4 midget racing cars
- Insurance coverage
- Financing plan
- Advertising and promotional kit, together with tips on how to profit most from your equipment
- Supply source for accessories, such as crash helmets, uniforms, badges, insignias, etc., to be sold through your concession stands
- Theatre participation in Regional and National, as well as Local race meets
- Exclusive area dealership for midget racing cars
- Many other bonus advantages



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Preliminary Drive-In Planning

Experienced Help in Planning Drive-In Construction Helps Balance Costs With Services to Be Rendered

By E. J. Nelson
The Ballantyne Company

■ THE IDEA that drive-in theatre owners consult specialized and experienced help in planning a new or remodeling an existing drive-in has been stressed for years and will continue to be stressed in the future. We do not claim to be infallible experts,—with each job we learn something new—but we have acted as consultants in hundreds of drive-in theatres, here and abroad. Each job is carefully planned and the results tabulated. This recorded experience is available to accept or reject, as desired, but is should be consulted.

Concession-Projection Building

One of the major errors in drive-in construction occurs in the concession building. It is comparable to errors made during indoor theatre construction. The building is planned with major concern for architectural design. Elaborate plans are made, eye appeal stressed, and the building constructed. As a last thought, engineers are called in to layout the equipment, and a major crisis looms when it is discovered there is no projection room! Impossible? Definitely not! The writer has experienced such an error, including another situation where a 36 inch roof truss actually crossed directly in the path of the projection beam.

Five Considerations

In planning a projection-concession building, many equipment items are critically important for efficient, economical operation in future years. For these items, serviceability must outweigh economy. Again, economy can outweigh serviceability in other items. A balance must be reached. Preliminary planning must take into account:

1. Excellent presentation of quality projection and sound.
2. Comfort and freedom of movement for the customer.
3. Ease with which a patron can get to the concession stand and return without running an "obstacle" course.
4. Fast, efficient service in the concession, offering tasty food without confusion.
5. Cleanliness of projection room, concession area, adequate rest rooms and drive-in field.

These five major items must be carefully weighed for cost compared to service. An elaborate, ornate concession that does not offer freedom of movement and fast service is wasted time and money. Also, a very wide screen tower without proper illumination is a waste of time and money, and is a detriment to attendance. In all cases, thoughtful, experienced planning will decrease overall construction costs and increase profits during future operation.

Location Of Building

When going into the drive-in business, the purpose is to sell entertainment and refreshments. The five major considerations automatically take form when plans are based on fulfilling efficiently the purpose of business.

1. Projection: A piece of property must be found within reasonable proportions of width to length. Viewing angle, number of ramps, and maximum distance to screen must be of prime consideration, together with contour. When a drive-in is being considered, there is certainly a need for this business. If there is a need, then potential certainly is established. If potential is established, then capacity certainly is closely approximated. With these items tabulated, a rough layout should be sketched and properties examined.

Balancing locations against the rough layout, ground best suited can be selected. Location, the first step, begins to take the important form of building a drive-in to "fit." Odd shapes of ground should not be considered, no more than a good tailor would try to cut a suit from scrap material. The chart in Figure One is a good general guide for area needed. Figures should be within the circled area.

Equipment Selection

With the location established, the time to select equipment is *now*. Quality equipment should be selected from a competent manufacturer employing experienced personnel who can design the *drive-in to fit the equipment*, not the usual pattern of equipment pushed here, there, altered, and so forth, to fit the drive-in. The projection room is placed *where the maximum degree of efficiency* can be reached. The result is a *balanced* installation giving quality projection at a reasonable operating cost. Engineers can meet unbalanced conditions, but operation expenses go up and profits drop accordingly. Top quality projection can be obtained for a 100 foot screen at 100 to 120 amperes, with carbon cost at 48 cents an hour, electric consumption reasonable. High speed, efficient lenses in standard sizes can be used. If projection must be made to fit unbalanced arrangements, carbon costs can go as high as $2.60 per hour, power tripled, and extra priced lenses must be used. In one year, operating costs can be increased over $4,000, more than would be spent if equipment is correctly placed for maximum operating efficiency.

Ramp Spacing

With location of the projection room established and equipment selected, detailed layouts can be made to incorporate step Two, customer comfort and freedom of movement. Adequate spacing of ramps and comfortable

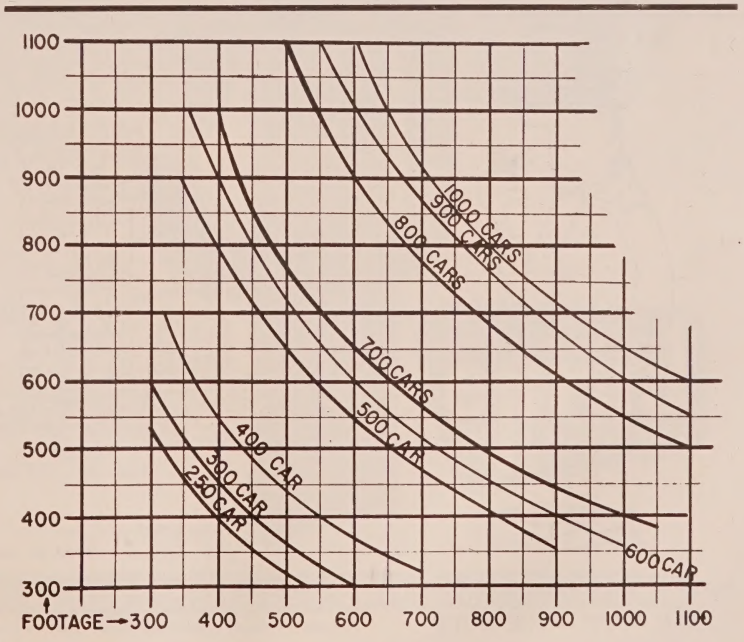

FIGURE ONE: This chart indicates the minimum footage requirements for drive-ins with a 250-1,000 car capacity. Wherever the curved line intersects either a horizontal or vertical line, footage is determined by following the vertical line to the footage chart at the bottom and the horizontal line to the footage chart at the left. In selecting a drive-in site, odd shapes of ground should not be considered; a careful survey is a must.

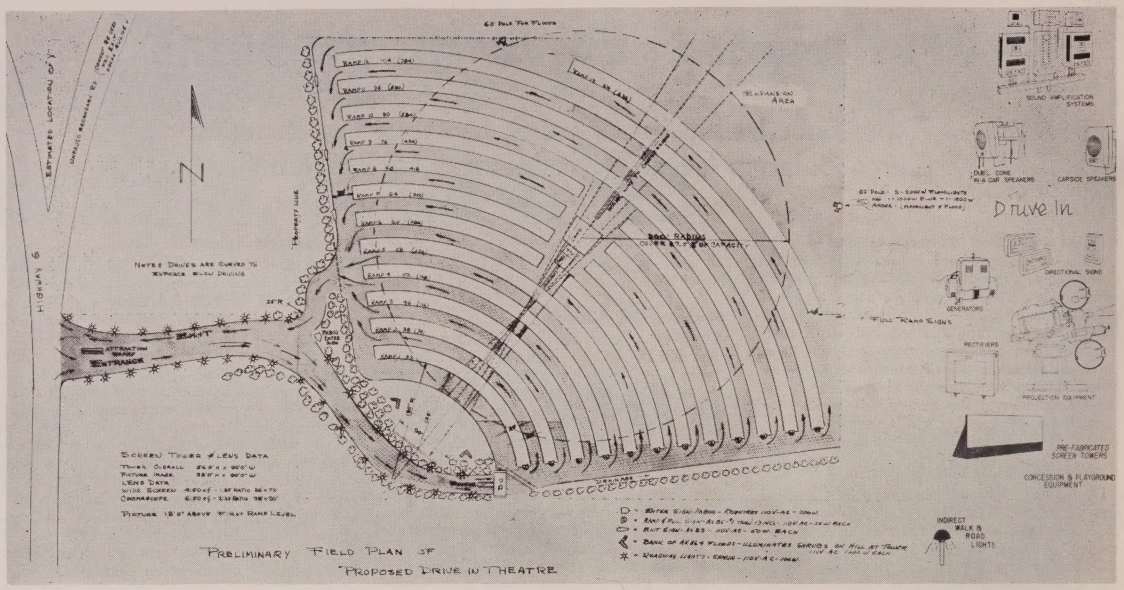

FIGURE TWO: The preliminary layout for the drive-in should take advantage of all natural and favorable features of the landscape. Curved entrance and exit drives assist in enforcing patrons to observe low speed limits.

distance between speakers can be determined. Minimum figures are 40 feet on ramps and 20 feet on speaker post center to center. Step Three becomes the next in planning. It is imperative that the patron get to the concession stand without too far a walk and the walk must be safe and free of hazard, especially when the patron carries a tray. Center walkways are important and they should be illuminated. Downlights in junction boxes were designed primarily for a small amount of light at each post, but also make excellent lights to assist patrons walking to the concession. Ramps should be identified by numbers, preferrably on ends as well as center. See Figure Two.

Concession Equipment

Step Four is a critical point. Again referring to the tailor for an example, he never tries to fit a man to a suit. Likewise, a car is never designed to fit your garage, so why is it that so often a concession is built to architectural lines and then the equipment engineer told to make concession equipment fit the building?

Concession items should be planned, equipment for preparation and merchandising decided. Location of this equipment should be determined, sequence of merchandising established, and counter arrangement drawn. Next, the patron must be offered rapid and uncrowded service, so entrance, exit, and traffic flow must be established. Last, and let me emphasize *last*, the four walls should

(*Continued on page PE-45*)

DON'T TRY TO MAKE THE MAN FIT THE SUIT

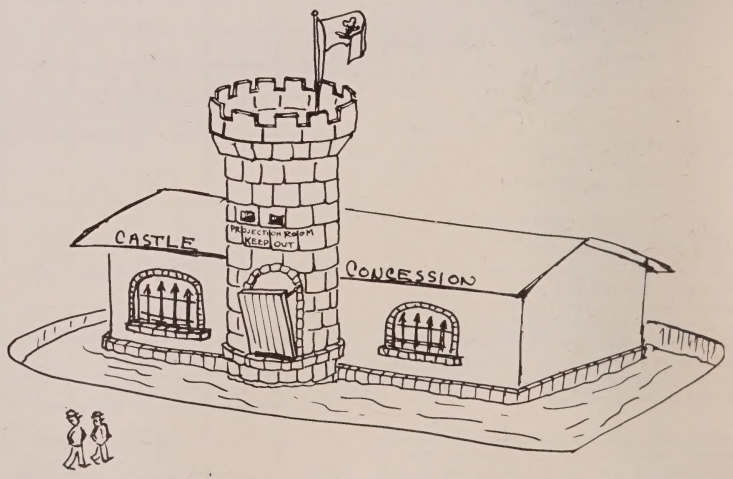

FIGURE THREE (LEFT) and FIGURE FOUR (ABOVE) emphasize the importance of tailoring the outdoor theatre's core, the concession-projection building, to the requirements of the body to go inside—the equipment for exhibiting motion pictures and for the efficient serving of foods and beverages. The best equipment is valueless unless housed correctly.

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If you are building a new drive-in, be sure to conduct a sound test at your favorite dealer's. If you are replacing speakers, check to see how well the Universal harmonizes with existing speakers. Send a card to EPRAD for the name of drive-in nearest you that is equipped with Universals.

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Drive-In Expansion Simplified

A New Way To Increase Outdoor Theatre Capacity Is Offered By Design For Walk-In Patron Area

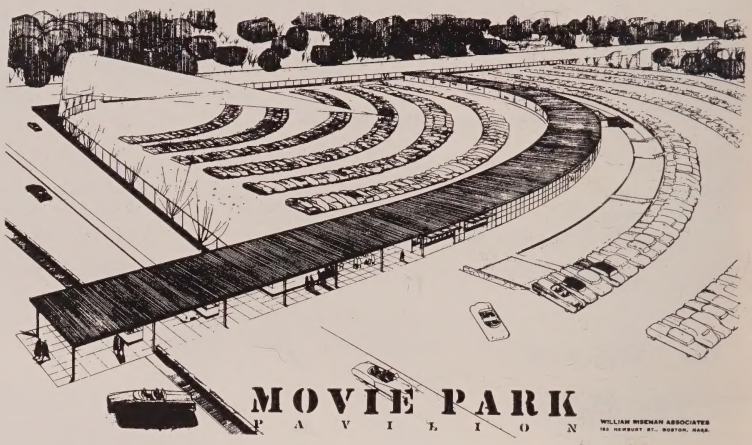
■ OPERATORS OF DRIVE-IN THEATRES constructed 10, five, or even a few years ago, when the usual capacity was between 500 and 1,000 cars, currently are facing the problems of competing for films and patronage with newly constructed 1,500 car to 3,000 car drive-in behemoths.

Many older drive-ins already have expanded to the full extent of their property boundaries and still find they lack sufficient car capacity. Those that have tried to outbid a large capacity drive-in or indoor house for some particular film attraction usually have found it an unprofitable venture. Thus, they are relegated to a secondary, or later, run of films.

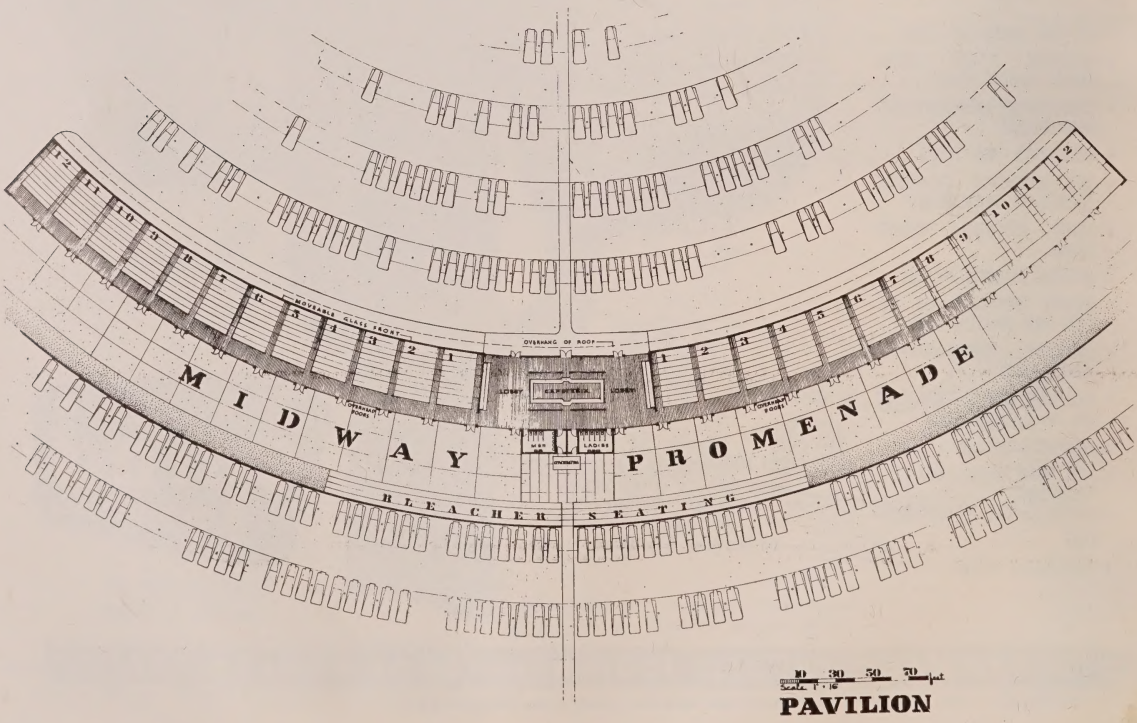
While it should not be implied that drive-ins of necessity must have first or early run films to make a profit, it is evident that a well operated drive-in with sufficient capacity to warrant first or early run consideration will certainly have the extra appeal to attract attendance.

The accompanying plans shows how a drive-in already expanded to the limit of its property boundaries can double patron capacity by the use of a pavilion for "walk-in" patrons and a special parking area adjacent to the entrance for these new patrons. For instance, in a 500 car drive-in, it is possible

(*Continued on page PE-45*)



THE SKETCH above illustrates the entrance for automobiles and walk-in patrons. Note that a special parking and passenger unloading area is immediately to the left of the entrance with a direct, covered walkway to the admission booth and pavilion. BELOW, the pavilion area is seen, with its individual seating sections and the Midway Promenade. The cafeteria and the projection booth are centrally located in the pavilion for easy access, as are the washrooms for men and women. A pavilion accommodating 1,250 can be installed in one ramp of a drive-in.



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Ballantyne DRIVE-IN EQUIPMENT

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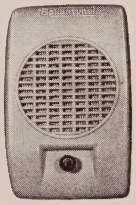

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Z SERIES

New Ballantyne "Z" Series with drop-in outer cone and perforated aluminum speaker guard are amazingly low priced. Plenty of other features, too—plug-in terminals permit simplified post servicing, two screws to loosen, repair or replace without special tools—no soldering, no glue, and in a matter of seconds. Die-cast aluminum case with reinforced speaker grill.

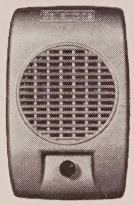
F SERIES

Here's economy overflowing with quality at the lowest price ever for so much. Die-cast aluminum case. Reinforced speaker grill. Calibrated air chamber gives fidelity of range. Plug-in connectors for simplified servicing—done in a matter of seconds.

O SERIES

Has all the features of the "F" Series plus a powerful 1.57 magnet.

E SERIES



Ballantyne "E" Series uses the same fine durable die-cast aluminum case and the same high quality volume control, cords, parts, and the same tough, water-proof speaker with 1.47 magnet as the famous Ballantyne Dub'l-Cone. Tops in single cone speakers. Available with or without perforated, aluminum speaker guard.

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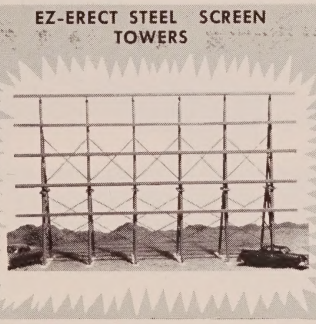
Ballantyne MX, RX and KX systems are specifically engineered for drive-ins. They are not adaptations. They are designed and engineered exclusively for drive-ins with ample power for the present and extra power for the future.

EZ-ERECT STEEL SCREEN TOWERS



New Ez-Erect steel trusses are designed to give the two most important features of tower construction—exceptional strength and economy of erection. Ez-Erect steel trusses are designed to be shipped in two sections by any common carrier. Trusses are assembled on the ground and raised in groups of two using little mechanized equipment. Trench type footings are used instead of complicated forms. Unlimited width. Engineered for winds of over 100 m.p.h.

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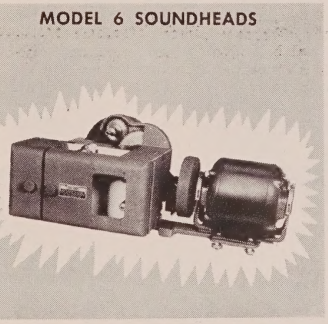


Flawless Tone. Ball bearing supported shafts, perfectly balanced filter flywheel. Exciter lamp assembly tilts out at 45 degrees. Years and years of use by hundreds of drive-ins throughout the country are the best testimonial of all for Ballantyne Model 6 Soundheads.

Ballantyne Planning— The EXTRA that may be worth hundreds of dollars to you.

When it comes to drive-ins, the Ballantyne Company has always taken pride in being more than just a manufacturer of sound and projection equipment. We feel that countless owners and operators want help and advice on how to build a better, more economical drive-in. When you purchase Ballantyne equipment, free help and plans come with the job. You get the background of experienced Ballantyne engineers who know drive-ins and have planned them by the hundreds. Take two minutes, drop us a line if you are planning a new drive-in.

The Ballantyne Company

1712 JACKSON STREET OMAHA 2, NEBRASKA

A Bi-Lingual Drive-In Speaker

The Equipment for the Unique Westrex Installation In Italy Offers Patrons a Choice in Sound Tracks

By
Dr. C. Romagnoli

■ THE WESTREX COMPANY, ITALY, supplied and installed the sound and projection equipment for the new Metro Drive-in Cine near Rome, which is not only the first outdoor theatre on the continent of Europe, but also is the first drive-in anywhere in the word to offer bi-lingual equipment to reproduce at each speaker position (Figure One) sound from the original language version or the Italian version of the film.

To take advantage of the maximum potential patronage for the strategically located, 800 car theatre, the speaker positions are equipped with a mechanism which permits the customer to flip a switch to select the language track of his choice. The Italian version usually is on the standard photographic track of the release print, and the original version a magnetic, rerecorded sound track on a separate 35mm film.

The Sound Reproducers

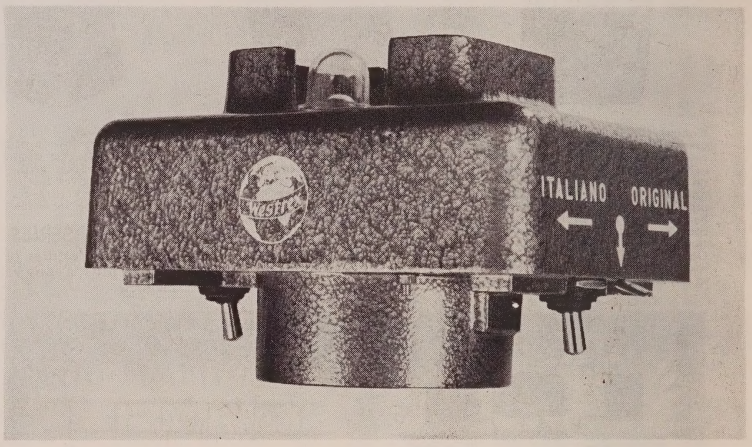
To reproduce simultaneously the two sound tracks for bi-lingual transmission, each Westrex R6A photographic reproducer is mechanically interlocked with an R8B magnetic sound reproducer for standard single track reproduction. (Figure Two.)

The mechanical couplings, manufactured in Italy and incorporating Century helical gears and ball bearings, are used only during the starting period, inasmuch as both the magnetic reproducer and the projector are driven by separate synchronous motors.

A special panel has been installed on each projector pedestal to control simultaneously the projector and magnetic reproducer motors, to operate the arc rectifier, and to reset the fire safety alarm circuit.

As a safety precaution, a push button is installed on each rerecorder pedestal to stop both rerecorder and projector and to turn off the arc rectifier. When the synchronous operation is not required, the mechanical joint can easily be disconnected and the motors controlled separately from the same control panel.

To facilitate alignment of the mechanical couplings during the installation, a special adjustable pedestal for R&B Rerecorder was designed and manufactured. Projectors and reproducers are fastened on iron frames secured to the booth floor to minimize mechanical vibration. To speed the rewind operation and to facilitate synchronization in case of breakage of one of the two films, a two-way Neumade synchromaster assembly is used.



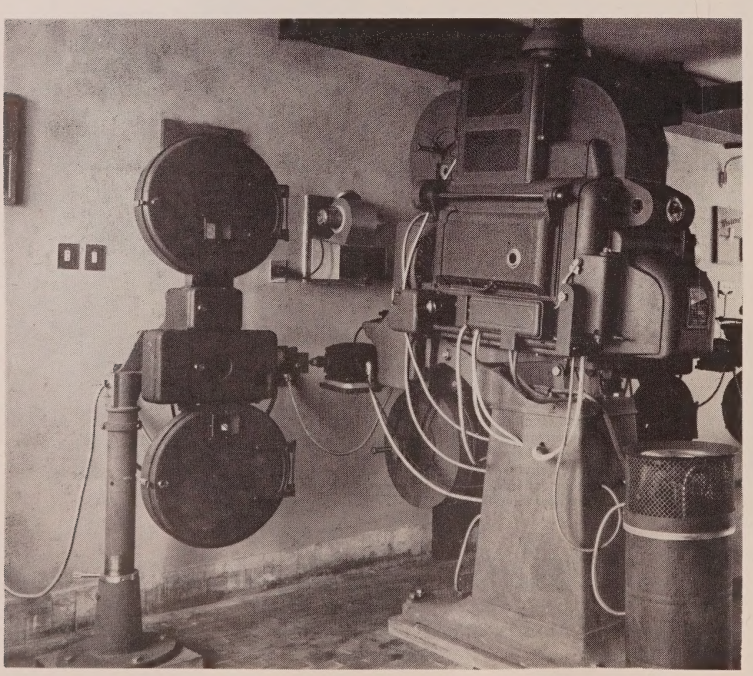


FIGURE ONE, Above, is an external view of the 31736-A control modified for bi-lingual operation. Note switches to select language. FIGURE TWO, left, includes view of rerecorders.

Another solution was proposed by Westrex to reproduce simultaneously two sound tracks without using two films. The suggestion was to stripe, for the original version, the CinemaScope magnetic tracks one and three on the standard release print, and to reproduce them with the aid of a penthouse magnetic reproducer equipped with special two tracks head and, for the Italian version, to reproduce the photographic track of the release print. Some satisfactory tests were made, but this solution was dropped for economical reasons. However, after operation began it was found that the use of a separate 35mm magnetic film is expensive and unreliable, and penthouse reproducers were reconsidered.

Sound Transmission Equipment

The magnetic and photographic reproducer outputs feed into a preamplifier cabinet installed on the front wall of the projection

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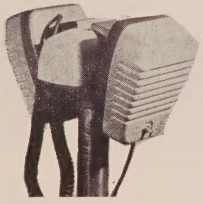
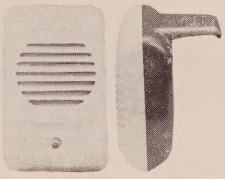


DELUXE SPEAKER



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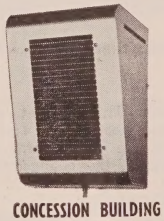

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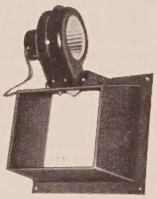
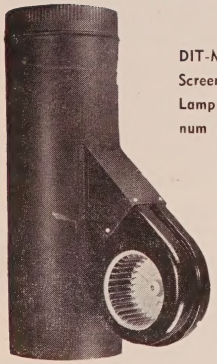


PORTHOLE BLOWER



SINGLE STACK ATOMIC JET LAMP HOUSE BLOWER

Drive-In-Theatre Manufacturing Company

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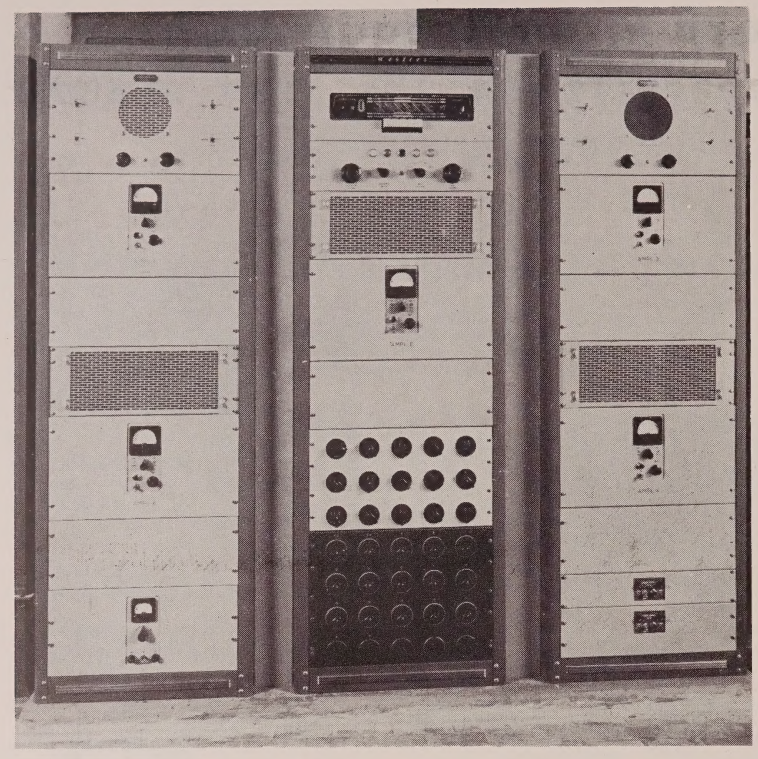

FIGURE THREE: the main sound transmission cabinets have been modified for bi-lingual operation.

booth. This cabinet contains two sets of photo-electric cell and magnetic preamplifiers, the photographic and magnetic volume controls, the changeover push buttons, and the emergency switch. Two separate power units, one for each set of preamplifiers, are used. With the same changeover pushbutton, the magnetic heads and the exciter lamps are switched and the preamplifiers outputs muted to eliminate clicks and other annoying noises during the changeover period.

The magnetic and photographic low level outputs feed into the input panel of the main transmission equipment. The new Westrex high power equipment for drive-ins, modified for bi-lingual operation and completed with some locally designed special accessories, is installed in three five-foot, six-inch cabinets. (Figure Three).

The first cabinet contains one modified 13-F output and monitor panel, two type 28 power amplifiers with associated type 21 power supplies, one ventilating panel, and one type 18D regular and emergency exciter lamp power supply. The second contains the radio tuner, the input switching panel, one type 28 amplifier and associated type 21 power supply, one ventilating panel, and the ramp switchboard panel. The third includes one modified 13-F output and monitor panel, two type 28 amplifiers with associated type 21 power supplies, one ventilating panel, and the regular and emergency preamplifier power units.

The two 200 watt type 28 power amplifiers in the first cabinet serve the Italian language in-car speaker distribution bus; two similar amplifiers are in the third cabinet. One of these amplifiers serves the original language bus and the other the speakers installed in the grand stand, snack bar, and manager's office.

The fifth power amplifier, which is located in the second cabinet, is for emergency purposes and can be substituted for any one of the other four amplifiers by operating the input panel emergency switch and the output emergency switch of the defective amplifier. Two of these switches are installed on each 13-F output panel.

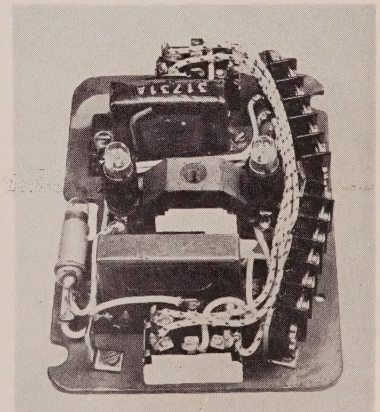

FIGURE FOUR: internal view 31736-A control.

The input panel (center cabinet, Figure Three), besides containing the above mentioned five position input emergency switch, also includes the non-synchronous volume control, the grand stand, snack bar and manager's office speaker volume control, and a six position input switch that operates as follows:

In the first position: the PEC (photo-electric cell) preamplifier drives the four power amplifiers, when only the photographic sound track is to be reproduced.

In the second position: the PEC pre-amplifier drives the Italian version power amplifiers and the magnetic preamplifier drives the original version power amplifier, when the Italian language is on the photo-track of the release print and the original on the track of the magnetic film.

In the third position: the second position connections are reversed if the original is on the photo-track and the Italian on the magnetic track.

In the fourth position: all power amplifiers are fed by the radio-tuner.

In the fifth position: the manager's office microphone pre-amplifier drives all power amplifiers.

In the sixth position: a tape reproducer pre-amplifier feeds all power amplifiers.

The output switchboard panel switches the original and Italian sound distribution systems of each ramp and the grand stand, snack bar, and manager's office sound distribution lines. The panel contains 35 four-position, two pole, make-before-break switches, the first position of which is "off". Dummy load resistances are not required because the type 28 power amplifier has a 14 to one output damping factor and can work into a load resistance of infinity without going into oscillation.

A 3 KVA voltage regulator feeds the A.C. to the transmission equipment and a 6 KVA power transformer supplies the in-car speaker controls and the concession and signal lights.

The Westrex type 28 main amplifier has a continuous power output rating of 200 watts with a harmonic distortion of less than 1 per cent over a frequency range of from 20 to 20,000 cycles and a peak power rating of 400 watts with not more than 1 per cent harmonic distortion.

Sound Distribution

To minimize the cross-talk interference between the Italian and the original sounds, each distribution system has been wired with separate twisted pair ground balanced conductors.

As the 25 ohm output (70.7 volts standard) of the type 28 power amplifiers has no center tap, center-tapped retardation coils with a low D.C. resistance and a high inductance winding were connected in parallel to the type 28 amplifier outputs and with the center tap grounded to balance the outputs.

The 31736-A controls have been modified to incorporate two matching transformers (one for each of the two in-car speakers connected), two terminal strips, and two DPDT switches to select the Italian or the original sound distribution system (Figure Four). The pilot lamp voltage has been supplied by a four wire, three phase distribution, to reduce the conductors section.

The cross-talk measurements made are completely satisfactory, as the interference noise inducted on one distribution system, when the others are full loaded, is 50 decibels below the 100 per cent signal.

(*Continued on page PE-44*)

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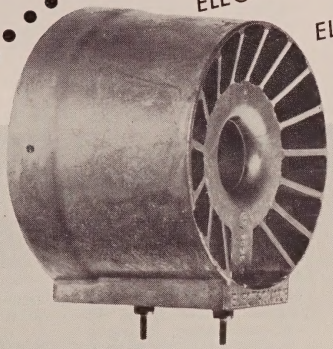

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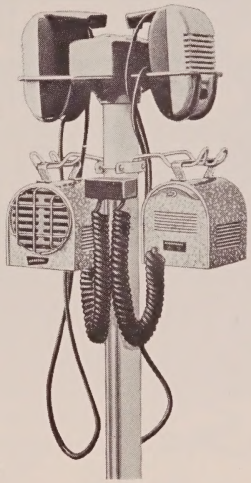

Above shows front and rear views of heater, mounted on speaker post. Easily accessible. Easy-to-grip handle and extra long, heavily insulated extension cord . . . Heater may be placed on dashboard, floor or any horizontal surface.

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Drive-In Racing

National Theatre Supply Company Is Distributing Quarter Midget Equipment and Official Information

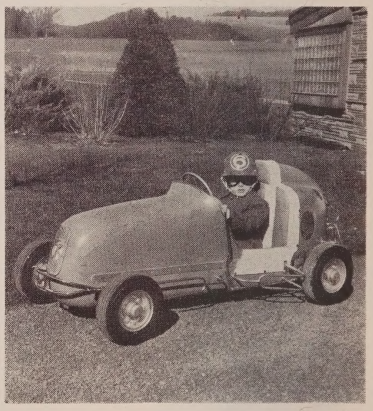
■ A NATIONAL ORGANIZATION has been set up, the official All American Quarter Midget Racing Association, with headquarters at Pittsburgh, and has established rules and regulations to govern quarter midget races throughout the nation. Quarter midget racing, a new sport with special appeal to younger-than-teenage children, already has a foothold in the west and is moving east with increasing momentum.

Rules, as laid down by the Association, are simple and stress safety and the teaching of the fundamentals of good driving to children. The Association does not limit itself to any one manufacturer's midget cars, and all are invited to join in the program. Two or three national concerns are interested in sponsoring the program on a national scale, and announcements concerning this phase of the program will be announced shortly.

Inasmuch as drive-in theatres offer existing facilities such as parking, concessions, rest rooms, and ticket offices; have the space available for the track and storage of the midget cars; and, generally, operate only at night, they fit naturally into the Quarter Midget Racing enterprise, which is primarily a daytime operation.

For this reason, the National Theatre Supply Company, by virtue of its network of branch stores throughout the country, has been selected as the equipment distribution agency for the Association. Complete information relative to the official All American Quarter Midget Racing program, the cars, track, and racing regulations can be obtained from any of the National Theatre Supply Company offices.

It is understood that financing for equipment, track, and essentials of the program will be available to drive-in theatre operators who tie-in with the Association. It is planned to run off local races in a program soon to start that will be climaxed with the crowning of a national quarter midget champion in 1959.



Quarter Midget Racer By Robel Corp.

A BI-LINGUAL DRIVE-IN SPEAKER

(*Continued from page PE-42*)

The in-car speakers used are the 31735-N British made, with coiled cords, and the outdoor loudspeakers are designed and manufactured in Italy for this particular installation.

The 31736-A controls, received from London, have been modified to incorporate two matching transformers (one for each of the two in-car speakers), two terminal strips, and two DPDT (double pole, double throw) switches to select the Italian or the original sound distribution system.

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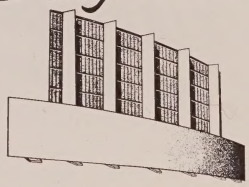

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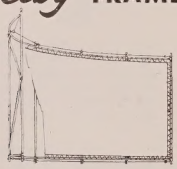

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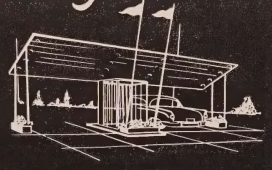

Glamour of the most expensive drive-ins at a moderate price. All metal and glass. Colorful. Sparkling bright lighting.

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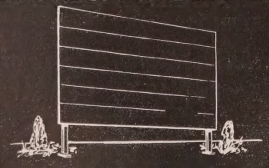

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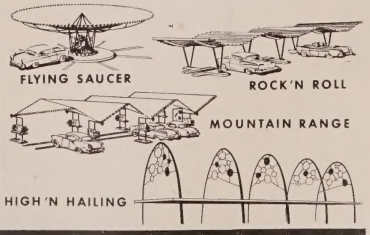

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PRELIMINARY DRIVE-IN PLANNING

(*Continued from page PE-36*)

be placed around the concession and roof added. Then, and not until then, can architecture be determined. Only through this type of planning can an economical concession building, made to meet its purpose 100 per cent, be achieved.

With quality projection selected, field laid out, concession needs established with building to fit the needs, cost can be carefully analyzed. Projection-concession possibly can be in one building. Architectural design can be conservative or elaborate. In short, the shoe has been designed to fit the foot; now decide the style, color, and quality of the leather.

By following this advice, you will construct a drive-in theatre to fulfill its purpose and function as an economical and profitable business. The Ballantyne Company's motto, "Business goes where it is invited, and stays where it is well treated," should be yours as you proceed.

Step Five hardly needs amplification, as cleanliness is a prime factor in any business. It is felt that adequacy does need a word of caution.

DRIVE-IN EXPANSION SIMPLIFIED

(*Continued from page PE-38*)

to add a pavilion seating area for about 1250 walk-in patrons at capacity by using only one ramp for the pavilion.

The design problems for this new type of indoor-outdoor drive-in have been so worked out that seating can be installed in units of 100. All seating areas are equipped for heating, and air conditioning also, if desired. Seats are arranged in banked rows, with 10 seats to a row. Seats allow a two foot space from the rear of the standard to the front of the next standard. Sliding glass panels run the complete length of the front of the seating area for a maximum view of the screen.

The following chart indicates the approximate additional patron capacity that can be obtained by installing a walk-in pavilion in relation to the car capacity of the individual theatre.

DRIVE-IN CAR CAPACITY	EST. ADDITIONAL PATRON CAPACITY WITH PAVILLION ADDED
500 Cars	1250 additional patrons
750 Cars	1850 additional patrons
1000 Cars	2500 additional patrons

The plans of the pavilion also include centrally located concession stands, with easy access to and from the area, projection booth, lounges, and restrooms. The pavillion and central buildings at no point interfere with the screen viewing area of the cars on ramps to the rear of the pavilion.

A drive-in with pavilion is currently incorporated in the plans for two proposed shopping centers in the New England area and a similar installation in Virginia.

For those drive-in operators faced with the problem of enlarging their situations within already limited property lines, or for the construction of a new drive-in, the walk-in pavilion offers an immediate solution for increased capacity.

ACKNOWLEDGMENT

The staff of THEATRE CATALOG gratefully acknowledges the cooperation of William Riseman Associates of Boston, well known theatre designers, who submitted plans and information for this article.

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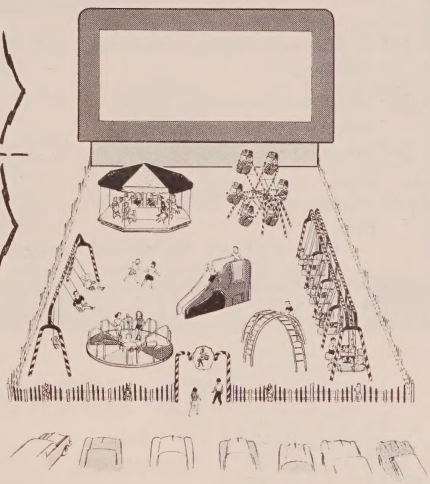

WHY settle for just an intermission of concession sales? With a Miracle Playground, you can do three, four, five times as much business **before** the sun even sets! Getting families out for dinner and pre-show fun is no problem at all with Miracle Playground Equipment. That's why America's leading drive-in theatres from coast to coast feature and promote Miracle Playgrounds. No other equipment can offer you Miracle's magic appeal and showmanship value. And the surprisingly small investment it takes will amaze you! Miracle **means** business . . . if you want to **do** business!

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Safeguarding Drive-In Admission Receipts

An Automatic Admission Control System Eliminates Tickets, Reduces Overhead, and Creates Audit Data

■ WITH VERY FEW EXCEPTIONS, drive-in theatre operators across the country are acutely aware of the problem of admission control, and almost all are prepared to take action to prevent loss of revenue through the illegal entry of patrons or through employee cheating. Various systems are available which automatically eliminate, to a very substantial degree, these losses and, very frequently, the drive-in owner is actually unaware, until such a system is installed, of the extent of boxoffice losses. It has been reported reliably that practically every theatre suffers some admission losses, and that in some extreme cases, drive-ins have been pilfered of some 10 per cent of total boxoffice receipts.

One automatic admission control system which not only solves admission supervision problems—relieving the operator from constant "watchdog" attendance at the point of entry—but also helps him to get the maximum return from his investment is a series of devices marketed as a unit by Taller and Cooper, Inc. This system operates without tickets, which represent an expense and a possible source of trouble. As the cashier collects admissions, he presses a button representing the number of car occupants.

Depressing the button causes the same number to be illuminated on a indicator panel located outside the booth in open view of both patrons and management. If a valid pass is presented, the collector presses the appropriate pass button which indicates or flashes the number of passes collected.

For "free" transactions, such as rain checks or employees' cars, a button is pressed to indicate the "free" classification.

Automatically, from the same button action, transactions are classified, recorded and continuously totaled on printed forms by equipment contained in locked cabinets.

To enable comparison of the vehicle count with the number of transactions recorded, cars are passed over a treadle as they leave the cashier's booth and this data too is entered automatically on the printed form.

On-The-Spot Checking

The manager is always in a position to make an on-the-spot check of car occupants against the information shown on the indicator panel.

The printed record, to which only an authorized person has access, supplies information for complete audit whenever wanted, and the audit can be performed quickly and simply: obtain from the cashier total cash, all passes and free tickets, together with a deposit slip giving the amount of each. Compare the total cash deposited with the automatically printed record showing the total number of cash admissions multiplied by the unit price, plus the total number of pass admissions multiplied by the tax rate. The total number of pass tickets turned in should agree with the number of pass admissions registered. The total number of vehicles crossing the treadle should check with the total number of transactions registered plus the number of free tickets.

(*Continued on page PE-102*)

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Junior Stock Cars

"Safe Driving Saves Lives" Is Motto Of Junior Crusader Race Organization

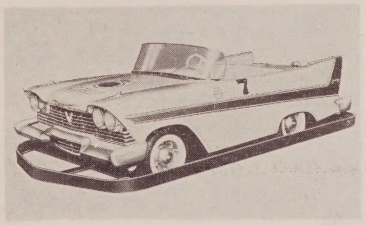
■ The Junior Crusader program, sponsored by the Powercar Company, manufacturers of Junior Stock Cars, is based on its motto "SD/SL"—"Safe Driving Saves Lives," and is designed to teach youngsters safe driving habits. The Junior Crusaders National Organization operates through local chapters which may be organized by an interested group, organization, or drive-in theatre providing the facilities.

Drive-in theatres are offered an opportunity to cash in on the program as it already has all the necessary facilities except the cars and the miniature track, which can be installed at a relatively small sum.

Track

The driving course is laid out according to official requirements from blueprints and details of construction which are available. The track uses only a modest area, so that almost any drive-in can incorporate it into its plans without great alteration.

Junior Stock Cars



Example of Junior Stock Car

Authentically scaled down models of Plymouth, Ford, Mercury, Police, and Fire Chief cars are available for prompt delivery. The cars weigh 200 pounds and their speed is controlled for absolute safety by a simple screw adjustment on the carburetor. Top speed can be limited to anything between five and 15 miles per hour. The cars can be supplied by commercial sponsors who either give or loan them to the local Junior Crusaders club chapter. These cars will normally bear advertising identifying the sponsor.

Tie-In Theatre Ticket Sales

The program lends itself to tremendous publicity and exploitation opportunities, free advertising, and good will in the community. There are also obvious tie-ins with car sponsors' products that should produce extra revenue. If "evidence of purchase" is decided upon, then the theatre will devise some simple method which uses ticket stubs or gives ticket purchasers a slip or other "evidence" entitling the youngster to a free driving session in Junior cars to qualify for membership in the Association.

Starting The Program

The Powercar Company will supply full information and assistance in setting up the program. When it has been determined what future date cars and track will open, it is suggested that newspapers and photographers

(Continued on page PE-102)

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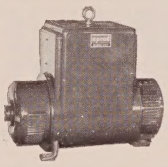

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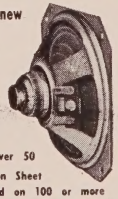

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The Cinemiracle Process

A Review of National Theatres' Wide Screen Technique Which Is Making Its Debut on the East and West Coasts

■ CINEMIRACLE, developed under the supervision of Elmer C. Rhoden, president of National Theatres, Inc., who sparked the new process and saw it through to fulfillment, will make its theatre debut this month.

Cinemiracle is a large-scren, three camera photographic and projection process which achieves a clear, wide screen picture through a blending of adjoining lines, an elimination of distortion, and a reduction of jiggle between the three segments of the screen on which it is presented.

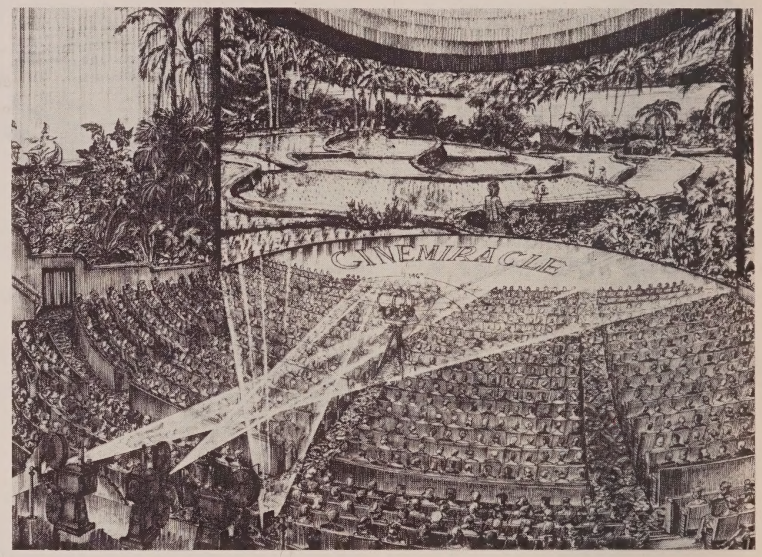
Electronic lenses by Smith and Dietrich on the three recording units of the Cinemiracle camera, developed by Mitchell Camera Company, mounted as a single mobile unit and meshing as one, are so synchronized and perfectly adjusted that each scene is photographed on three individual strips of 35mm film and partially blended at the margins to eliminate the line of demarcation. Further vignetting in the printing completes the blending, so that the picture appears on the screen without joining lines at any point.

But more important, because of the unique system of shooting with mirrors, there is no bending of horizontal or angular lines at the panel margins, as with other three film systems. The center camera records the center picture panel directly through the lens of the camera. The two side cameras, each set at an angle, photograph the left and right hand sides of the scene, which are reflected in the mirrors.

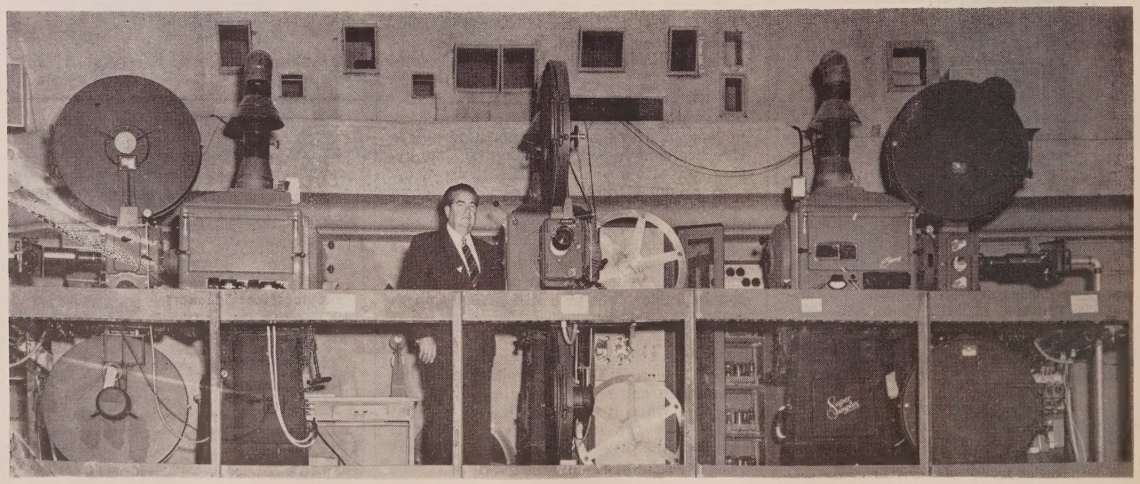
Just as the three Cinemiracle cameras for the photographic process are mounted on a single standard as an integrated filming unit, the three projectors necessary for showing the films are housed in a single booth. As with the cameras, the center projector screens the center panel of the three-section picture. The left and right hand panels are projected with the machines set at right angles to the center projector, and project the image into adjustable angular mirrors. The fine micrometer adjustment on these mirrors is an important factor in achieving the fine blend of margins of the three projected images so that they join smoothly into one large wide-screen picture.

All three projectors are equipped with 8,000-foot reels and, as in the cameras, the Eastman Kodak film travels at the rate of 146 feet per minute. The sound track is on a separate magnetic film and is played in sync with the picture on equipment interlocked with the projectors. To eliminate keystoning,

(*Continued on page PE-83*)



ABOVE is an artist's sketch of the theatrical projection of the new Cinemiracle process. BELOW is a cutaway view of the three projectors for the process installed in one Cinemiracle booth. In the sketch, these cameras are seen in the left foreground. Machine on the right throws to the left screen panel by mirror, the one on the left direct to the right screen panel.



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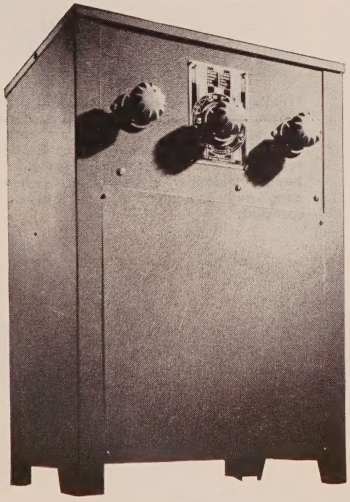

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By

The Century Projector Corporation

■ Century Projector Corporation has announced a new line of Century Projector Mechanisms which will take the place of the famous Model C and Model CC Projector Mechanisms. These new Mechanisms will be known as the Model H (Single Shutter) Model HH (Double Shutter).

The simplicity, sturdiness, and long life features of the former Model C and Model CC Mechanisms have been retained. The new Mechanisms include advances and improvements developed for such outstanding successes as Cinerama, Paramount Horizontal Vistavision, and Cinemiracle (opening shortly in Grauman's Chinese Theatre in Hollywood and the Roxy Theatre in New York), as well as some of the features incorporated in the 20th Century-Fox Film 55mm-35mm projectors yet to be announced.

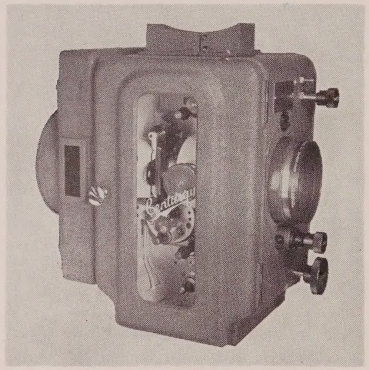
Thus, the new Century Model H and HH Mechanisms are the latest, most efficient, and up-to-date projector mechanisms available today. They are patterned on mechanisms designed for non-standard film widths (wide films), and can therefore be modified for use with "wide" films, whenever such films are available commercially.

Important New Features

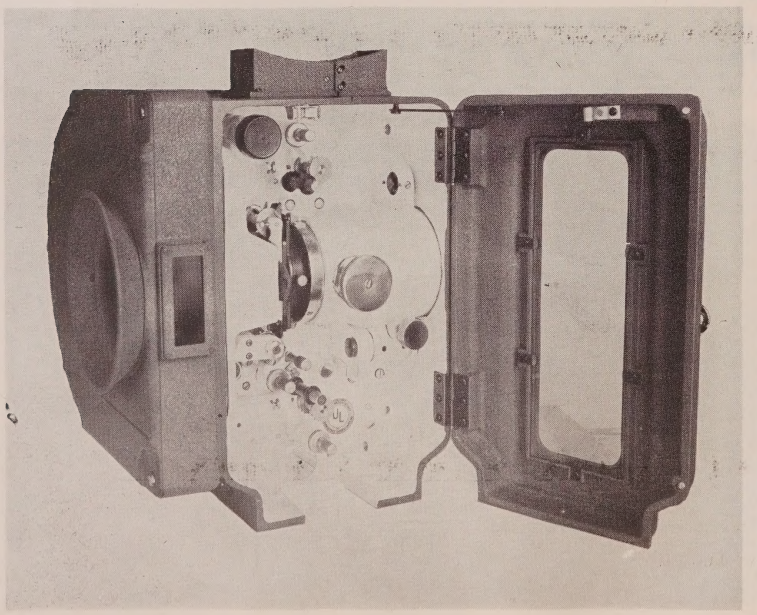
The new Models include, as standard equipment, many new features:

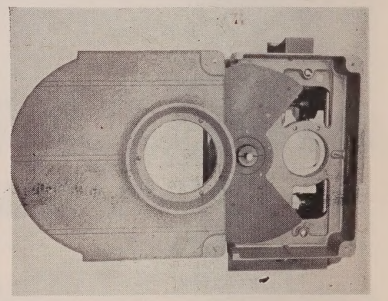
1. New, heavier main frame, designed for the new "air flow" cooling which greatly reduces film trap and aperture temperatures.
2. New shutter guard and shutter operation for higher efficiency light transmision. Can be used with F 1.5 light speed arc lamps, thus providing for all foreseeable future developments of arc lamp designs and new arc lamps recently announced.
3. Curved film traps and gate which have proven so beneficial for reduced film distortion with clearer, sharper pictures under the most adverse conditions.
4. New lens mount with single, heavy, center driven focusing screw and support. This design provides smooth, even non-backlash focusing control even with extra long lenses. The new lens clamp firmly grips the lens over most of its length and provides for air circulation around the lens, thus reducing lens operating temperature. This new lens mount helps prevent out-of-focus drift caused by changing lens temperatures.
5. The new gate mount provides for using large rear element (high speed) short focal length lenses, at the same time providing protection for the lens against mechanical damage, dust, and light obstructions.
6. The new curved gate provides quiet operation with gate shoe tensions adjustable above and below the aperture, thereby assuring the ultimate in picture resolution.

(*Continued on page PE-83*)

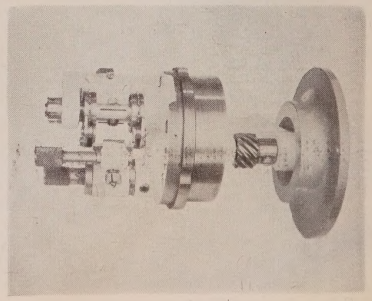


THE CENTURY Model H (Single Shutter) and Model HH (Double Shutter) Projector Mechanism, right and below, features a larger lens mount with single, heavy center drive focusing adjustment, framing knob, shutter adjustment, and pilot light switch. Also showing through the glass door is the new intermittent movement.





THE REAR VIEW of the Model H Projector Mechanism, above, shows the new main frame design which allows controlled air flow around heat shields. Below, the Century Model C-4 Intermittent Movement also is new in design, having a larger starwheel, starwheel shaft, cam, and cam pin, and an easy-to-remove sprocket.



NATIONAL PROJECTOR CARBONS

TRADE-MARK

FOR EVERY TYPE OF PROJECTION LAMP

Sold through Authorized Distributors

OPERATING DATA — CARBONS FOR MOTION PICTURE FILM PROJECTION

CARBONS		Arc		Lamp optical system	Approx. carbon consump. rate in./hr.	
Positive	Negative					
Description	Description	Amp	Volts		Pos.	Neg.
Non-Rotating, Reflector-Type Lamps—"One Kilowatt" d-c Trim						
7-mm × 12 or 14 in. "Suprex"	6-mm × 9 in. "Orotip" C	40	27.5	11⅜ in. dia *f*/2.5 mirror	5.8	3.4
Non-Rotating High-Intensity Trims						
7-mm × 12 or 14 in. "Suprex"	6-mm × 9 in. "Orotip" C	42	36	14 in. dia *f*/2.3 mirror	7.6	3.8
7-mm × 12 or 14 in. "Suprex"	6-mm × 9 in. "Orotip" C	46	38	14 in. dia *f*/2.3 mirror	9.3	4.0
7-mm × 12 or 14 in. "Suprex"	6-mm × 9 in. "Orotip" C	50	40	14 in. dia *f*/2.3 mirror	11.6	4.3
8-mm × 12 or 14 in. "Suprex"	7-mm × 9 in. "Orotip" C	60	37	14 in. dia *f*/2.3 mirror	9.0	3.8
8-mm × 12 or 14 in. "Suprex"	7-mm × 9 in. "Orotip" C	70	40	14 in. dia *f*/2.3 mirror	13.6	4.3
9-mm × 14 in New "Suprex"	8-mm × 9 in. "Orotip" C	65	40	14 in. dia *f*/2.3 mirror	7.6	3.3
9-mm × 14 in. New "Suprex"	8-mm × 9 in. "Orotip" C	75	43	14 in. dia *f*/2.3 mirror	10.8	3.8
9-mm × 14 in. New "Suprex"	8-mm × 9 in. "Orotip" C	80	45	14 in. dia *f*/2.3 mirror	13.8	4.0
Rotating, Reflector-Type Lamps						
9-mm × 20 in. High-Intensity	5/16 × 9 in. "Orotip"	75	52–57*	16–16½ in. dia *f*/1.9 mirror	14.0	3.3
9-mm × 20 in. High-Intensity	5/16 × 9 in. "Orotip"	85	55–60	16–16½ in .dia *f*/1.9 mirror	22.0	3.5
10-mm × 20 in. High-Intensity	11/32 × 9 in. "Orotip"	95	51–57	16–16½ in. dia *f*/1.9 or 18 in. *f*/1.7 mirror	15.0	2.3
10-mm × 20 in. High-Intensity	11/32 × 9 in. "Orotip"	100	54–59	16–16½ in. dia *f*/1.9 or 18 in. *f*/1.7 mirror	16.5	2.5
10-mm × 20 in. High-Intensity	11/32 × 9 in. "Orotip"	110	59–65	16–16½ in. dia *f*/1.9 or 18 in. *f*/1.7 mirror	24.5	3.1
11-mm × 20 in. High-Intensity	3/8 × 9 in. "Orotip"	110	57–62	16–16½ in. dia *f*/1.9 or 18 in. *f*/1.7 mirror	12.5	2.7
11-mm × 20 in. High-Intensity	3/8 × 9 in. "Orotip"	115	58–64	16–16½ in. dia *f*/1.9 or 18 in. *f*/1.7 mirror	16.0	2.8
11-mm × 20 in. High Intensity	3/8 × 9 in. "Orotip"	120	59–68	16–16½ in. dia *f*/1.9 or 18 in. *f*/1.7 mirror	20.5	2.9
13.6-mm × 18 in. High-Intensity	7/16 × 9 in. "Orotip" Special	135–160	†	18 in. dia mirror	†	†
13.6-mm × 20 in. High Intensity	7/16 × 9 in. "Orotip"	125–135	†	18 in. dia mirror	†	†
13.6-mm × 20 in. High Intensity	½ × 9 in. "Orotip" or 7/16 × 9 in. "Orotip" Special	135–160	†	18 in. dia mirror	†	†
10-mm × 20 in. "Hitex"	7/16 × 9 in. "Orotip"	125	60–64	16–16½ in. dia *f*/1.9 or 18 in. *f*/1.7 mirror	19.5	2.4
10-mm × 20 in. "Hitex"	7/16 × 9 in. "Orotip"	130	62–66	16–16½ in. dia *f*/1.9 or 18 in. *f*/1.7 mirror	25	2.6
10-mm × 20 in. "Hitex"	½ × 9 in. "Orotip"	135	66–70	16–16½ in. dia *f*/1.9 or 18 in. *f*/1.7 mirror	32	1.7
10-mm "Ultrex"[1] Experimental	Experimental	165	80	Experimental *f*/2.0 mirror	45	
11-mm "Ultrex"[1] Experimental	Experimental	195	80	Experimental *f*/2.0 mirror	45	
Rotating, Condenser-Type Lamps						
13.6-mm × 22 in. New High-Intensity	7/16 × 9 in. "Orotip"	125	68	Condenser lenses at *f*/2.0	7.3	2.4
13.6-mm × 22 in. New High-Intensity	½ × 9 in. "Orotip"	150	74	Condenser lenses at *f*/2.0	14.0	1.9
13.6-mm × 22 in. New High-Intensity	½ × 9 in. "Orotip"	160	77	Condenser lenses at *f*/2.0	17.5	2.1
13.6-mm × 22 in. "Hitex" Super	½ × 9 in. "Orotip" Heavy Duty	170	70	Condenser lenses at *f*/2.0	16.0	2.3
13.6-mm × 22 in. "Hitex" Super	½ × 9 in. "Orotip" Heavy Duty	180	74	Condenser lenses at *f*/2.0	21.5	2.5
13.6-mm × 22 in. "Ultrex"[1] Experimental	Experimental	265		Condenser lenses at *f*/2.0		
13.6-mm × 22 in. "Ultrex"[1] Experimental	Experimental	290	80	Condenser lenses at *f*/2.0	45	

NOTE: [1]Experimental carbons burned with short protrusion in experimental water-cooled silver jaws.
*Arc voltage depends upon lamp design.
†Data can be obtained from lamp manufacturer.

The terms "National", "Suprex", "Hitex", "Ultrex" and "Orotip" are trade-marks of Union Carbide Corporation

NATIONAL CARBON COMPANY

Division of Union Carbide Corporation • 30 East 42nd Street, New York 17, N. Y.

Sales Offices: Atlanta, Chicago, Dallas, Kansas City, Los Angeles, New York, Pittsburgh, San Francisco
In Canada: National Carbon Company, Division of Union Carbide Canada, Toronto

Circarama Goes Abroad

An Outline of Walt Disney's New Camera Process And the Role It Is Playing at the Brussels Fair

■ THE CINEMATIC SHOWPIECE at the Brussels World's Fair this spring will be Walt Disney's Circarama, projecting spectacular views of life and scenes in the United States for the American Exhibition under auspices of the State Department.

Disney Circarama crews spent many months criss-crossing the country for representative scenes and institutions, utilizing a multiple-camera mechanism. The extensive photo safari used both autos and planes to get the material.

The unique exhibit has been prepared at the request of Howard S. Cullman, U.S. Commissioner General to the Universal and International Exhibition. He also is the director of the American pavilion, adjacent to which the Circarama exhibit will be conducted. The Ford Motor Company Fund is the sponsor.

Circarama, first introduced at Disneyland three years ago, offers a new motion picture with a full 360 degree view of continuous action and scene. Eleven interlocked 16mm Cine-Special cameras operate simultaneously, and the same number of projectors cast the fused image on a circular screen approximately 142 feet in circumference and nine feet high. The picture is in full natural color. The spectators—several score at each showing—stand on the stationary central platform. The action flows around them, in a continuous scene, whichever way they turn.

Circarama's three dimensional effect transcends anything heretofore achieved with the motion picture. The spectator finds himself in the centre of a world of movement and landscape or seascape. There is no sense of separation in the 11 cameras' precise overlapped images. The perspective is natural in distance and in color gradations. The viewer reacts to his photographed surroundings as if he were indeed at their focal center. He feels himself part of the movement when the scene is taken from a moving vehicle. His balancing muscles respond to every curve or undulation in the line of travel.

The Circarama apparatus originally was designed and built in the Disney studio shops as a spectacular novelty for Disneyland. Sharing in the development was the Eastman Kodak Company and William Ralke, who installed the projection equipment at the park. It is still shown there. However, the new Circarama show at Brussels will have entirely different subjects and scenes than those viewed by Disneyland visitors.

Careful selection of national monuments, institutions of culture and plants of industry, historical relics and traditional elements of American life and scene, convey an impression of the U.S. as an observant traveler might see it. Cinematographer Ray Fernstrom was in charge of the camera safari along with James Algar as location director.

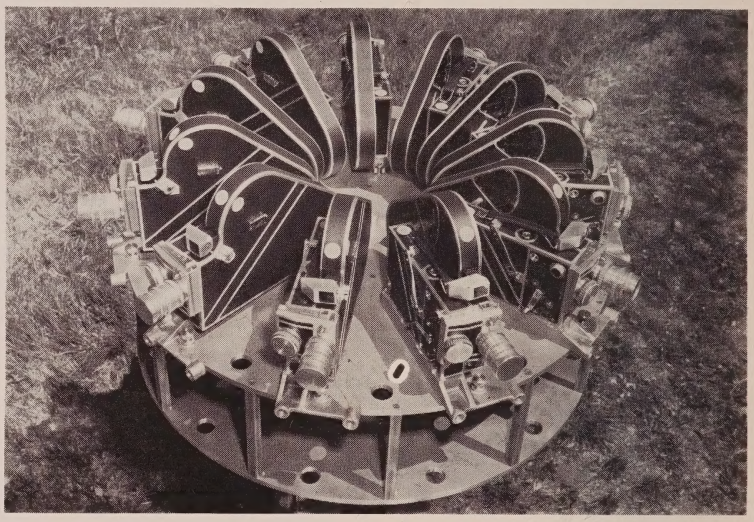
Photographed subjects include Times Square and the Battery in New York; U. S. Steel's Open Hearth plant in Pittsburgh; and the Ford plants at Dearborn and River Rouge, Mich. Riding its auto transport, the Circarama camera battery moves to Kansas to catch the activity of the vast Santa Fe Freight Yards at Argentine, and films a typical plains cattle roundup at Pawhuska, Oklahoma.

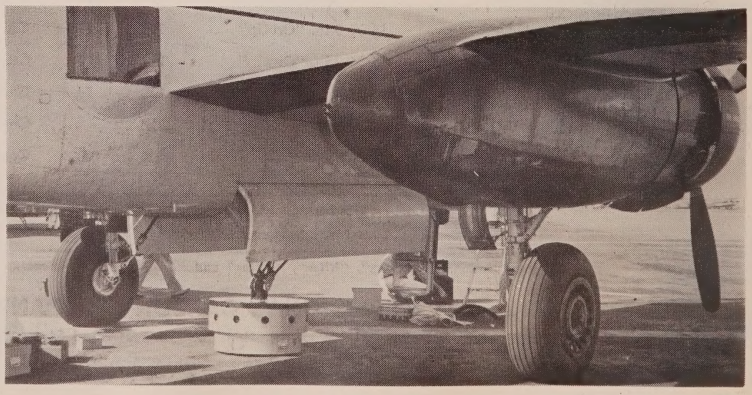
In Montana, the huge wheat harvesting machines are seen working yellow oceans of grainland. In Utah, the Kennicott Copper Mine provides spectacle. Vermont is the setting of a typical old New England village and church against a background of autumn colors. National parks in the west are viewed as lensed, both from auto mounts and from on high by specially designed airplane mechanism.

Some of the most impressive scenes have been shot from the aerial viewpoint. These include the Grand Canyon of the Colorado, Monument Valley in Arizona, Hoover Dam, the Rainbow Arch in Utah, San Francisco and the Bay region, and a night view of Los Angeles and Hollywood.

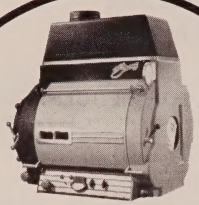
For these views, Disney technicians devised a special retractable gear to lower the camera battery from the plane's belly port. The synchronized cameras are controlled by the cinematographer in the cockpit.

Circarama, at the Brussels Fair, is housed in a circular theatre adjoining the American pavilion. A narrative tract is spoken in German, French, English, and Flemish.





A CLOSEUP of the Circarama camera apparatus shows the concentric arrangement of the 11 Cine-Special 16mm cameras. The battery covers 360 degrees with slightly overlapping images and the picture is projected on a circular screen by the same number of machines. Below, the unit is housed in a circular case as it is hoisted into the bay of a converted military bomber.



STRONG JETARC

The most powerful lamp of all time. Delivers up to 65,000 lumens. Brings projection approaching indoor theatre quality to the largest drive-in screens. Projects all film widths by any process without change of reflector.

ONLY STRONG

manufactures a

COMPLETE LINE

OF

PROJECTION ARCS

—lamps which are particularly suited to meet the needs of every theatre.

STRONG U-H-I
(with Beam Shaper)

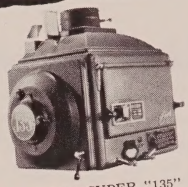
For indoor matte screens up to 60 feet wide and high gain screens up to 75 feet wide.

For drive-in matte screens up to 120 feet wide and high gain screens up to 140 feet wide.

Burns full 20-inch 13.6 carbons.

Overall optical speed f 1.5 with f 1.5/1.6 projection lenses and projection cleared for f 1.5.

Recommended for wide film projection systems.



STRONG SUPER "135"
(75 to 135 Ampere High Intensity)

For indoor matte screens up to 50 feet wide and high gain screens up to 65 feet wide.

For drive-in matte screens up to 100 feet wide and high gain screens up to 120 feet wide.

16½" dia. reflector for use with f 1.9 or f 2.0 objective systems— 18" dia. reflector for use with f 1.8, f 1.7 and f 1.5 projection lenses delivers approximately 15% higher illumination than the 16½" reflector.

Models for burning 9 or 10 mm positive carbons at 75 to 105 amperes, 11 mm positives at 110 to 125 amperes, and 10 mm Hitex at 124 to 135 amperes.

STRONG MOGUL
(45 to 70 Amperes High Intensity)

For indoor matte screens up to 30 feet wide and high gain screens up to 40 feet wide.

For drive-in matte screens up to 50 feet wide and high gain screens up to 65 feet wide.

14" dia. reflector.

STRONG UTILITY HIGH INTENSITY
(46 Ampere Model)

For indoor matte screens up to 25 feet wide and high gain screens up to 30 feet wide.

For drive-in screens up to 40 feet wide.

Projects 9400 lumens burning at 44 to 46 amperes 11⅜" dia. f 2.0 reflector.

STRONG UTILITY 1 KW

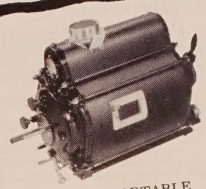
For indoor matte screens up to 20 feet wide and high gain screens up to 25 feet wide.

Burns a 6 mm negative with a 7 mm positive copper coated high intensity trim of carbon.

STRONG JUNIOR HIGH
(40 Ampere 28-Volt High Intensity Arc for 35 mm Projection)

For indoor screens up to 18 feet wide.

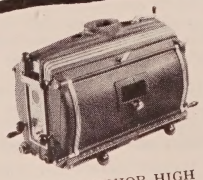
Burns a 6 mm x 9" negative and a 7 mm x 12" copper coated positive. 10¼" dia. f 2.3 reflector.



STRONG PORTABLE
(D.C. Low Intensity Arc for 35 mm Projection)

For screens up to 12 feet wide. 6⅝" dia. f 3 reflector.

Burns 7 mm negatives and 10 mm positive carbons at 17 amperes.



STRONG JUNIOR HIGH
(16 mm Projection Arc)

This 30 ampere high intensity arc projects 2600 lumens of snow white light, without shutter, the maximum amount of light that can be projected without buckling the film.

Burns 8½" 6 mm positive and 6" 5½ mm negative copper coated Pearlex carbons.

10¼" dia. f 1.6 reflector.

All screen width values are for CinemaScope, maximum width of screen for regular projection 85% of given value.

THE STRONG ELECTRIC CORPORATION

87 City Park Avenue · Toledo 1, Ohio

Equipment Manufacturers Directory

Here Is a Complete Market Guide to Filling The Needs of Every Motion Picture Theatre

AIR CONDITIONING DIFFUSERS

Air Devices Co., 17 E. 42nd St., New York 17, N. Y.
Anemostat Corp. of America, 10 East 39th St., New York 16, N. Y.
Tuttle and Bailey Co., Corbin Ave., New Britain, Conn.

AIR CONDITIONING EQUIPMENT

Alton Manufacturing Co., 1112 Ross Ave., Dallas, Texas.
American Blower Corp., 8100 Tireman Blvd., Detroit, Mich.
Baker Refrigeration Corp., Amer. Wheelabrator Co., Mishawaka, Ind.
Chrysler Corp., Airtemp div., 119 Lee St., Dayton 1, O.
Clarage Fan Co., 619 Porter St., Kalamazoo 16, Mich.
Curtis Air Conditioning Co., 1905 Kienlen Ave., St. Louis, Mo.
General Motors Corp., Frigidaire commercial and air cond. div., 300 Taylor St., Dayton 1, O.
Governair Corp., Northwest 3rd St., Oklahoma City, Okla.
National Engineering and Mfg. Co., 519 Wyandotte St., Kansas City, Mo.
Ready Power Co., 11233 Freud Ave., Detroit, Mich.
Trane Co., 206 Cameron Ave., LaCross, Wis.
Typhoon Air Conditioning Co., Inc., 505 Carroll St., Brooklyn 15, N. Y.
U. S. Air Conditioning Corp., 7900 Tabor Rd., Philadelphia 11, Pa.
Westinghouse Electric Corp., Sturtevant div., 306 6th Ave., Pittsburgh 30, Pa.
Worthington Pump and Machine Corp., Carbondale div., Harrison, N. J.

AIR PURIFICATION

Air Purification Service, 82 Plane St., Newark, N. J.
Connor, W. B. Engineering Corp., 114 E. 32nd St., New York 16, N. Y.
Refresh-Aire Ozonizer Co., 382 Lafayette St., New York 5, N. Y.
Supreme Air Filter Co., 126 W. 21st St., New York 10, N. Y.

AMPLIFIERS

Altec-Lansing Corp., 9356 Santa Monica Blvd., Beverly Hills, Cal.
Ampro Corp., 2839 N. Western Ave., Chicago 18, Ill.
BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
CENTURY PROJECTOR CORP., 729 7th Ave., New York, N. Y.
Fidelity Amplifier Co., 703 Willow St., Chicago 14, Ill.
INTERNATIONAL PROJECTOR CORP., 92 Gold St., New York, N. Y.
Motiograph, Inc., 4431 W. Lake St., Chicago 24, Ill.
Radio Corp. of America, RCA Victor Div., Camden, N. J.
Trimm Radio Mfg. Co., 1770 W. Berteau Ave., Chicago, Ill.
Wenzel Projector Co., 2505-19 S. State St., Chicago 16, Ill.
WESTREX CORP., 111 Eighth Ave., New York, N. Y.

BOOKKEEPING SYSTEMS

JAY EMANUEL PUBLICATIONS, INC., 246-248 N. Clarion St., Philadelphia 7, Pa.

BOXOFFICES

Lobby Display Frame Co., 549 W. 52nd St., New York 19, N. Y.
Poblocki, Ben B. and Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis.
Universal Corp., 6710 Denton Drive, Dallas 9, Tex.

BOXOFFICE EQUIPMENT

Abbott Coin Counter Co., 143rd St. and Wales Ave., New York, N. Y.
Adair, R. H. Co., 6926 W. Roosevelt Road, Oak Park, Ill.
Apex Brass and Bronze Works, Inc., 429 West Broadway, New York 12, N. Y.
Argus Mfg. Co., 1134 Kilbourne Ave., Chicago, Ill.
Associated Ticket and Register Co., Inc., 346 W. 44th St., New York 18, N. Y.
Bahn, L. Co. 123 W. Canton St., Boston 18, Mass.
Berezny Engineering & Mfg., 4208 Avalon Blvd., Los Angeles 11, Calif.
Blackstone Coin Packer Co., 344 Dayton St., Madison 1, Wis.
Brandt Automatic Cashier Co., Watertown, Wis.
Coinometer Corp., 1223 S. Wabash, Chicago, Ill.
DRIVE-IN THEATRE MFG. CO., div. of Dit-Mco, Inc., 505 W. 9th St., Kansas City, Mo.
General Register Co., 36-20 33rd St., Long Island City 1, N. Y.
GOLDBERG BROS., 3500 Walnut St., Denver 1, Col.
GoldE Mfg. Co., Heiland div., Denver, Colo.
Johnson Fare Box Co., 4619 Ravenwood Ave., Chicago 40, Ill.
K-Hill Signal Co., 326 W. 3rd St., Uhrichsville, Ohio.
Lamolite Corp., 682 6th Ave., New York 10, N. Y.
PEREY TURNSTILE CO., INC., 101 Park Ave., New York 17, N. Y.
Royal Metal Mfg. Co., 17 N. Michigan Blvd., Chicago 1, Ill.
Sebring, A. G. Co., 2000 N. Oakley, Chicago, Ill.
Taller and Cooper, Inc., 75 Front St., Brooklyn 7, N. Y.

BROOMS AND BRUSHES

(See JANITOR SUPPLIES)

CARBONS

CARBONS, INC., 254 W. 44th St., Room 806, New York, N. Y.
NATIONAL CARBON CO., INC., 30 E. 42nd St., New York 17, N. Y.
Western Mercantile Corp., 70 Pine St., New York 5, N. Y.

CARBON SAVERS

Cali Products Corp, 3719 Marjorie Way, Sacramento, Cal.
Doc Faige and Assoc., 630 Ninth Ave., New York, N. Y.
Droll Theatre Supply, 317 S. Sangamon, Chicago.
Hanover Carbon Co., 4035 Spruce St., Philadelphia 4, Pa.
Hal I. Huff Manufacturing Co., 659 W. Jefferson, Los Angeles 7, Cal.
Payne Products Co., 2451 W. Stadium Blvd., Ann Arbor, Mich.
Edw. H. Wolk, 1261 S. Wabash, Chicago 5, Ill.

CARPETS

Artloom Carpet Co., Allegheny and Howard, Philadelphia 33, Pa.
Bigelow-Sanford Carpet Co., Inc., 140 Madison Ave., New York 16, N. Y.
Crest Assoc., 630 Ninth Ave., New York, N. Y.
Firth, Inc., 295 5th Ave., New York, N. Y.
Hardwick and Magee, 295 5th Ave., New York, N. Y.
Karagheusian, A. and M. Co., Inc., 295 5th Ave., New York 16, N. Y.
Klearflax Linen Looms, Inc., 63rd and Grand, Duluth, Minn.
Leedom, Thomas L. Co., Bristol, Pa.
Lees, James and Sons Co., Bridgeport, Pa.
Lomax Carpet Mills, Jasper and Orleans St., Philadelphia 34, Pa.
Mohawk Carpet Mills, Inc., 295 5th Ave., New York 16, N. Y.
Philadelphia Carpet Co., Allegheny Ave., at C St., Philadelphia, Pa.
Shelton Looms, 1 Park Ave., New York, N. Y.
Smith, Alexander and Sons Carpet Co., 295 5th Ave., New York 16, N. Y.

CARPET PADDING

American Hair & Felt Co., Merchandise Mart, Chicago, Ill.
JACK HAYES SEATING SERVICE, One Monica Place, Baldwinsville, N. Y.
Sponge Rubber Co., Sheldon, Conn.
U. S. Rubber Co., 1230 6th Ave., New York, N. Y.

CARPET-UPHOLSTERY CLEANING PRODUCTS

Artloom Carpet Co. (Chemical Products div.), Allegheny and Howard, Philadelphia 33, Pa.
Glamorene, Inc., 10 E. 44th St., New York, N. Y.
Hild Floor Machine Co., 740 W. Washington, Chicago, Ill.
Kinner Products Co., 13325 E. Broad St., Pataskala, O.

CASH CONTROL EQUIPMENT

(See BOX OFFICE EQUIPMENT)

CHAIRS

American School and Desk Co., Temple, Tex.
American Seating Co., 9th and Broadway, Grand Rapids 2, Mich.
Griggs Equipment Co., 209 Beale St., Box 630, Belton, Tex.
HEYWOOD-WAKEFIELD CO., Gardner, Mass.
Ideal Seating Co., 519 Ann St., N. W., Grand Rapids, Mich.
International Seat Corp., Union City, Ind.
Irwin Seating Co., 1480 Buchanan Ave., S. E. Grand Rapids, Mich.
Peabody Seating Co., North Manchester, Ind.

CHAIR CUSHIONS

American Texteel Co., Bellefontaine, O.
Dunlop Rubber Co., Sheridan Drive and Riverside Rd., Station B, Buffalo 7, N. Y.
Firestone Tire and Rubber Co., 1200 Firestone Parkway, Akron 17, O.
JACK HAYES SEATING SERVICE, One Monica Place, Baldwinsville, N. Y.
Hewitt-Robins, Inc., 240 Kensington Ave., Buffalo 5, N. Y.
MASSEY SEATING CO., 160 Hermitage, Nashville, Tenn.
Sponge Rubber Products Co., Howe Street, Shelton, Conn.
U. S. Rubber Co., mech. rubber goods div., 1230 Ave. of Americans, New York 20, N. Y.

CHAIR REPAIR SERVICE

American Texteel Co., Bellefontaine, O.
JACK HAYES SEATING SERVICE, One Monica Place, Baldwinsville, N. Y.
MASSEY SEATING CO., 160 Hermitage, Nashville, Tenn.

CHAIR UPHOLSTERING FABRICS

American Leatherex Corp., 629 Broadway, New York, N. Y.
American Texteel Co., Bellefontaine, O.
Apex Coated Fabrics Co., Inc., 12 E. 22nd St., New York 10, N. Y.
Asher and Boretz, Inc., 900 Broadway, New York 3, N. Y.
Athol Mfg. Co., 120 E. 41st St., New York 17, N. Y.
Bolta Products Sls., Inc., 151 Canal St., Lawrence, Mass.
Celanese Corp. of America, plastic div., 180 Madison Ave., New York 16, N. Y.
New York 16, N. Y.
Chicopee Sales Corp., 40 Worth St., New York 13, N. Y.
Cotan Corp., 331 Oliver St., Newark, N. J.
DuPont, E. I. DeNemours and Co., 350 5th Ave., New York 1, N. Y.
Firestone Rubber and Latex Products Co., Firestone Foamex div., Fall River, Mass.
Goodall Fabrics, Inc., 525 Madison Ave., New York 22, N. Y.
Goodrich, B. F. Co., 500 S. Main St., Akron, O.
JACK HAYES SEATING SERVICE, One Monica Place, Baldwinsville, N. Y.
Hoenigsberger, H. L., 149 N. Wacker Drive, Chicago 6, Ill.
Manko Fabric Co., 114 E. 27th St., N. Y.
Masland Duraleather Co., 3234-90 Amber St., Philadelphia 34, Pa.
MASSEY SEATING COMPANY, 160 Hermitage, Nashville, Tenn.
Pantasole Co., Inc., 444 Madison Ave., New York 22, N. Y.
Rayon Corp. of America, 350 5th Ave., New York 1, N. Y.
Textileather Corp., 607 Madison Ave., Toledo 3, O.
Tufford Seat Covers, Inc., 140 West "B" St., San Diego 1, Calif.
U. S. Rubber Co., 1230 Ave. of Americas, New York 22, N. Y.

CHANGEOVERS

Essannay Electric Mfg. Co., 1438 N. Clark St., Chicago 10, Ill.
Weaver Mfg. Co., 1353 E. Firestone Blvd., Los Angeles 1, Cal.

COIN CHANGERS

(See BOX OFFICE EQUIPMENT)

COLOR WHEELS

Best Devices Co., 10516 Western Ave., Cleveland 11, O.
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
Kliegl Bros., 321 W. 50th St., New York 19, N. Y.

CONDENSERS

Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
Fish-Schurman Corp., 230 E. 45th St., New York 17, N. Y.

CROWD CONTROL EQUIPMENT

Apex Bronze and Brass Works, Inc., 429 West Broadway, New York 12, N. Y.
Lawrence Metal Products, Inc., Lynbrook, L. I., N. Y.
PEREY TURNSTILE CO., INC., 101 Park Ave., New York 17, N. Y.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Universal Corp., 6710 Denton Drive, Dallas 9, Texas.

CURTAINS

(See DECORATION)

CURTAIN CONTROLS AND TRACK

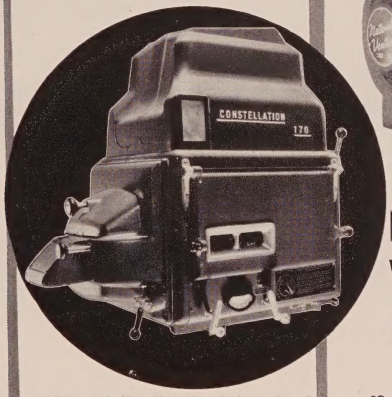
Automatic Devices Co., 2011 S. 12th St., Allentown, Pa.
Clancy, J. R., Inc., 1010 W. Belden Ave., Syracuse 4, N. Y.
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville 4, Tenn.
NOVELTY SCENIC STUDIOS, INC., 432 E. 91st St., New York 28, N. Y.
Vallen, Inc., 225 Bluff St., Akron 4, O.
Weaver Mfg. Co., 1353 E. Firestone Blvd., Los Angeles 1, Calif.

DECORATION

Bil-Art Studios, Inc., 548 W. 53rd St., New York 19, N. Y.
Brodsky, David E. Assoc., 242 N. 13th St., Philadelphia 7, Pa.
Crest Assoc., 630 Ninth Ave., New York, N. Y.
Dazians, Inc., 142 W. 44th St., New York, N. Y.
F & Y Building Service, 329 E. Town St., Columbus, Ohio
Frankel Assoc., 218 West 47th St., New York 19, N. Y.
Great Western Stage Equip. Co., Inc., 1324-26 Grand Ave., Kansas City, Mo.
Griewe, Inc., 2426-32 Reading Rd., Cincinnati, O.
Grosh, R. L. and Sons Scenic Studios, 4114 Sunset Blvd., Hollywood 27, Cal.
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville 4, Tenn.

National Can Equip Your Theatre with Projection Lighting that Matches Your Specific Needs . . .

NATIONAL CONSTELLATION "170" ARC LAMP

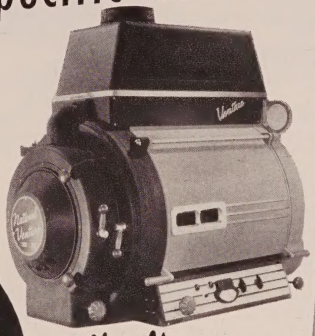


Burns 13.6 mm positive for either 35 mm or wide film projection systems.

New "cold" reflector removes approximately 50% of the heat from the beam before reaching the aperture.

Light booster lens, patterns the spot to the size and shape of the aperture so as to efficiently utilize all useful light. Lamphouse optical speed is equivalent to f 1.5, and when used with f 1.5/1.6 projection lenses and X-L projectors on 35 mm projection.

Heat radiation to the projection booth is held to a minimum by the Heat Purger, a heavy duty, quiet centrifugal exhaust fan which removes products of combustion and heat.



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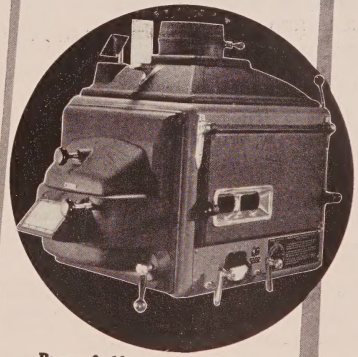
NATIONAL VENTARC

MOST POWERFUL PROJECTION LAMP EVER MADE

70% more light than most 18-inch reflector lamps. 51% more light with 35 mm film and an f 1.7 lens. Projects 65,000 lumens for Fox CinemaScope 55 mm (1.340 x 1.06); 56,000 lumens for MGM 65 mm and Todd-AO 70 mm; 55,000 lumens for CinemaScope 35 mm (.912 x .715) and 46,000 lumens for small aperture 35 mm (.825 x .600). A new and totally different type of lamp. Requires 15-20% less power than any other lamp at a given carbon burning rate. A 10 mm x 25" non-rotating Ultrex positive carbon is burned with a rotating 7/16" x 12" solid graphite negative at 140 to 160 amperes and 70 to 78 volts. The 21-inch reflector—the largest ever used—is designed for all film widths.

NATIONAL EXCELITE "135" PROJECTION ARC LAMP

Outstanding and exclusive features built into both the Constellation "170" and Excelite "135" include: Accommodation of full 20-inch carbon trim. Automatic crater positioning system which maintains the tip of the burning carbon at the exact focal point of the reflector. Change of light color at the screen, caused by variation in carbon burning rates, is absolutely eliminated. Rear lamphouse door which swings completely out of the way to facilitate re-trimming and lamphouse and reflector cleaning. Single adjustment controls the feeds of both carbons. Simplified spot focusing. The entire burner assembly is movable so that the position of the arc can be shifted for the best screen light without disturbing the relative carbon positions or equilibrium of the arc.



Burns 9, 10, 11 mm Regular and 10 mm Hitex Positives for all 35 mm systems.

NATIONAL THEATRE SUPPLY

GENERAL PRECISION EQUIPMENT CORPORATION GPE

NATIONAL THEATRE SUPPLY COMPANY • BRANCHES COAST TO COAST

Maharam Fabric Corp., 130 W. 46th St., New York 19, N. Y.
Marsh Wall Products, Inc., 5082 Main St., Dover, O.
Metropolitan Scenic Studios, Inc., 1611 Davenport St., Omaha, Neb.
H. R. Mitchell, Inc., Hartselle, Ala.
Mosaic Tile Co., The, Zanesville, O.
Northwest Scenic Studios, 607 Marshall St., N. E., Minneapolis, Minn.
NOVELTY SCENIC STUDIOS, INC., 426-432 E. 91st St., New York 28, N. Y.
Paramount Decorating Co., Inc., 311 N. 13th St., Philadelphia 7, Pa.
Premier Studios, 414 W. 45th St., New York 19, N. Y.
Rambusch Decorating Co., 2 W. 45th St., New York 19, N. Y.
Rau Studios, Inc., 104 W. 42nd St., New York, N. Y.
Riseman, William, Assoc., 162 Newbury St., Boston, Mass.
Teichert, Hanns R. Studios, 1311 N. Wells St., Chicago, Ill.
Weiss, I. and Sons, Inc., 445 W. 45th St., New York 19, N. Y.

DEODORANTS

(See EXTERMINATOR SUPPLIES AND SERVICES)

DIMMER EQUIPMENT

(See SWITCHBOARD)

DISPLAY FRAMES

Bevelite, Inc., 1615 Cordova St., Los Angeles 7, Calif.
Champion Metal Moulding Corp, 234 E. 151st St., New York 51, N. Y.
Lobby Display Frame Corp., 549 N. 52nd St., New York 19, N. Y.
Peoples Display & Frame Co., 1515 W. Olympic Blvd., Montebello, Calif.
Poblocki, Ben B. and Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Romar Vide Co., Chetek, Wisconsin
Sioux Metal Products Co., P. O. Box 430, Bedford, O.
Stanley Displays, Inc., 442 W. 42nd St., New York 18, N. Y.
Universal Corp., 6710 Denton Drive, Dallas 9, Tex.
West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Calif.

DOORS AND DOOR HARDWARE

Bloomfield Mfg. Co., Inc., Bloomfield, Ind.
Kawneer Co., 2510 Front St., Niles, Mich.
Lawrence Metal Products, Inc., 434 Broadway, New York 13, N. Y.
Norton Door Closer Co., div., Yale and Towne Mfg. Co., Chicago 18, Ill.
Norton Lasier Co., Inc., 466 W. Superior St., Chicago, Ill.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Rixon Mfg. Co., 4450 W. Carroll Ave., Chicago, Ill.
Stanley Works, 111 Elm St., New Britain, Conn.
Universal Corp., 6710 Denton Drive, Dallas 9, Texas
Vonnegut Hardware Co., 402 West Maryland St., Indianapolis 4, Ind.
West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Calif.
Yale and Towne Mfg. Co., Stamford div., 200 Henry St., Stamford, Conn.

DRAPERY AND WALL COVERINGS

(See DECORATION)

DRINKING FOUNTAINS

Ebco Mfg. Co., 401 W. Town St., Columbus, O.
General Motors Corp., Frigidaire, commercial and air cond. div., 300 Taylor St., Dayton 1, O.
Pure Filter Corp. of America, 440 Lafayette St., New York, 3, N. Y.
Sunroc Refrigeration Co., Glen Riddle, Pa.
Voigt Co., 1649 N. Broad St., Philadelphia 2, Pa.
Westinghouse Electric Corp., 983 Page Blvd., East Springfield, Mass.

DRIVE-IN

(See SEPARATE CLASSIFICATION, PAGE 60.)

EMERGENCY LIGHTING

Carpenter Mfg. Co., 2 Bradley St., Summerville, Mass.
Doc Faige and Assoc., 630 Ninth Ave., New York, N. Y.
Electric Storage Battery Co., 41 S. 15th St., Phila. 2, Pa.
Fairbanks, Morse and Co., 600 S. Michigan Ave., Chicago 5, Ill.
Lamplighter Products Co., 95 Atlantic Ave., Brooklyn, N. Y.
Onan, D. W. Sons Co., 43 Royalston Ave., Minneapolis, Minn.
Ready Power Co., 11233 Freud Ave., Detroit, Mich.
Square D Co., 6060 Rivaud St., Detroit 11, Mich.
U-C Lite Co., 1050 Hubbard St., Chicago, Ill.

EXTERMINATOR SUPPLIES AND SERVICES

American Processing Co., 720 Euclid Ave., Cleveland, O.
Brulin & Co., 2939 Columbia Ave., Indianapolis, Ind.
Chemical Insecticide Corp., 57 13th St., Brooklyn 15, N. Y.
Fuld Bros., 702 S. Wolfe St., Baltimore 31, Md.
Sani-Toil Labs., 121 Main St., Joplin, Mo.
Todd Shipyards Corp., 81-16 45th Ave., Queens, New York, N. Y.
West Disinfecting Co., 42-16 West Street, Long Island City, N. Y.

FILM CASES AND CABINETS

All-Steel Equipment Co., Inc., 741 Griffith Ave., Aurora, Ill.
Chicago Metal Mfg. Co., 3724 S. Rockwell St., Chicago 32, Ill.
GOLDBERG BROS., 3500 Walnut St., Denver 1, Colo.
GoldE Mfg. Co., Heiland div., Denver, Colo.
Hawthorne Mfg. Co., 2930 37th Ave., S. Minneapolis, Minn.
Neumade Products Corp., 250 W. 57th St., New York 19, N. Y.

FIRE EXTINGUISHERS

American LaFrance-Foamite Corp., 100 E. LaFrance St., Elmira, N. Y.
Bostwick Laboratories, 706 Bostwick Ave., Bridgeport, Conn.
Buffalo Fire Appliance Corp., 290 Main St., Buffalo 2, N. Y.
General Detroit Corp., 2270 E. Jefferson Ave., Detroit 7, Mich.
Pyrene Mfg. Co., 560 Belmont Ave, Newark, N. J.
Snyder, M. L. and Son, Jasper and York Sts., Philadelphia 25, Pa.

FIRE HOSE

Buffalo Fire Appliance Corp., 290 Main St., Buffalo 2, N. Y.
General Detroit Corp., 2270 E. Jefferson Ave., Detroit 7, Mich.

FIREPROOFING

Albi Mfg. Co., Inc., 29 Bartholomew Ave., Hartford 6, Conn.

FIRE SHUTTERS

Best Devices Co., 10516 Western Ave., Cleveland 11, O.
Trumbull Electric Mfg. Co., 41 Woodford Ave., Plainville, Conn.

FLOODLIGHTS

(See LIGHTING)

FLOORING MATERIALS

Armstrong Cork Co., 1240 State St., Lancaster, Pa.
Congoleum-Nairn, Inc., 195 Belgrove Drive, Kearney, N. J.
Freemont Rubber Co., 115 McPherson Hwy., Fremont, O.
Goodyear Tire and Rubber Co., Inc., flooring div., 600 W. 58th St., New York 19, N. Y.
Homasote Co., Fernwood Rd., Trenton 3, N. J.
Hood Rubber Co., div., B. F. Goodrich Co., Watertown, Mass.
Mosaic Tile Co., Zanesville, Ohio.
National Terrazzo and Mosaic Assn., 1420 New York Ave., N. W., Washington 5, D. C.
Sloane-Blabon Corp., 295 5th Ave., New York 16, N. Y.
Taylor Mfg. Co., 3056 W. Meinecke St., Milwaukee, Wis.
Tile-Tex Co., Inc., 1232 McKinley St., Chicago Heights, Ill.

FLUORESCENT PAINT AND LIGHTING

Black Light Products Co., 47 E. Lake St., Chicago 1, Ill.
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
General Electric Co., 1285 Boston Ave., Bridgeport 2, Conn.
General Luminescent Corp., 638 S. Federal St., Chicago, Ill.
Guth Bros., 2615 Washington Blvd., St. Louis 3, Mo.
Strobite Co., 75 W. 45th St., New York 36, N. Y.
Switzer Bros., 4732 St. Clair Ave., Cleveland, O.

FOOTLIGHTS

(See LIGHTING)

FRONTS

Formica Insulation Co., 4654 Spring Grove Ave., Cincinnati 32, O.
Kawneer Co., 2510 Front St., Niles, Mich.
Poblocki, Ben B. Sons and Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Seaporcel Porcelain Metals, Inc., 28-20 Borden Ave., Long Island City 1, N. Y.
Toledo Porcelain Products Co., 2275 Snead Ave., Toledo, O.

FURNITURE

HEYWOOD-WAKEFFIELD CO., Gardner, Mass.
Royal Metal Mfg. Co., 175 N. Michigan Blvd., Chicago 1, Ill.

GENERATORS

(See MOTOR GENERATORS)

GLASS, STRUCTURAL

Libby-Owens-Ford Glass Co., 1021 Nicholas Bldg., Toledo 3, O.
Owens-Illinois Glass Co., Ohio Bldg., Toledo, O.
Pittsburgh-Corning Corp., Grant Bldg., Pittsburgh 22, Pa.
Priest-Glass, Inc., 8 E. 12th St., New York, N. Y.

HAND DRYERS

American Dryer Corp., 1324 Locust St., Philadelphia, Pa.
Chicago Hardware Foundry Co., Sani-Dri div., 2500 N. Commonwealth Ave., Chicago, Ill.
Doc Faige and Assoc., 630 Ninth Ave., New York, N. Y.
Electric-Aire Engineering Corp., 209 W. Jackson Blvd., Chicago, Ill.

HAND RAILS

(See CROWD CONTROL EQUIPMENT)

HEARING AIDS

Dictograph Products Co., Inc., 580 5th Ave., New York 19, N. Y.
Sonotone Corp., Saw Mill River Rd., Elmsford, N. Y.
Telesonic Theatrephone Corp., Times Square Bldg., New York 18, N. Y.
Trimm Radio Mfg. Co., 1770 W. Berteau Ave., Chicago, Ill.
Western Electric Co., 195 Broadway, New York 7, N. Y.
Zenith Radio Corp., 6001 Dickens St., Chicago 39, Ill.

HEATING SYSTEMS

American Foundry and Furnace Co., Washington and McClun, Bloomington, Ill.
American Radiator and Standard Sanitary Corp., 40 W. 40th St., New York 18, N. Y.
Grinnell Co., Inc., 260 W. Exchange St., Providence, R. I.
Petroleum Heat and Power Co., Southfield Ave., Stamford, Conn.
Skinner Heating and Ventilating Co., Inc., 1948-60 N. 9th St., St. Louis, Mo.
U. S. Radiator Co., 535 Griswold St., Detroit, Mich.

INSULATION, ACOUSTICAL-THERMAL

Aetna Plywood and Veneer, 1741 Elston Ave., Chicago 22, Ill.
Alfol Insulation Co., Chrysler Bldg., New York, N. Y.
Celotex Corp., 120 S. LaSalle St., Chicago 3, Ill.
Certain-Teed Products Corp., Ardmore, Pa.
Formica Insulation Co., 4654 Spring Grove Ave., Cinn. 32, Ohio.
Hall, C. R. and Sons, 516 5th Ave., New York, N. Y.
Homasote Co., Fernwood Ave., Trenton 3, N. J.
Insulite Co., 1100 Builders Exchange Bldg., Minneapolis, Minn.
Johns-Manville Corp., 22 E. 40th St., N. Y. C. 16, N. Y.
Keasbey and Mattison Co., Ambler, Pa.
Kelly Island Lime and Transport Co, Leader Bldg., Cleveland, O.
Kimberly-Clark Corp., Neenah, Wis.
Marsh Wall Prods. Co., 4682 Main, Dover, Ohio.
National Gypsum Co., 325 Delaware St., Buffalo 2, N. Y.
Owens-Corning Fiberglas Co., 2033 Nicholas Bldg., Toledo 1, O.
PermaStone Co., 719 Hudson St., Columbus, Ohio.
Pittsburgh-Corning Corp., Grant Bldg., Pittsburgh 22, Pa.
Sprayed Insulation Co., Inc., 56-58 Crittenden St., Newark, N. J.
U. S. Gypsum Co., 300 W. Adams St., Chicago, Ill.
U. S. Plywood Corp., 55 W. 44th St., New York 18, N. Y.
U. S. Rock Wool Co., 40 S. Main, Salt Lake City 1, Utah.
Universal Zonolite Insulation Co., 135 S. LaSalle St., Chicago 3, Ill.
Wood Conversion Co., 1st National Bldg., St. Paul 1, Minn.

INTERCOMMUNICATION SYSTEMS

DRIVE-IN THEATRE MFG. CO., 505 W. 9th St., Kansas City, Mo.
EPRAD, 1206 Cherry St., Toledo, O.
Molograph, Inc., Servus-Fone div., (Electronic Car Hop), 4431 W. Lake St., Chicago 24, Ill.
NATIONAL THEATRE SUPPLY CO., 92 Gold St., New York 38, N. Y.
R. W. Neill Co., 1811 Carroll Ave., Chicago 12, Ill.
Operadio Mfg. Co., St. Charles, Ill.
WESTREX CORP., 111 8th Ave., New York 11, N. Y.

JANITOR SUPPLIES

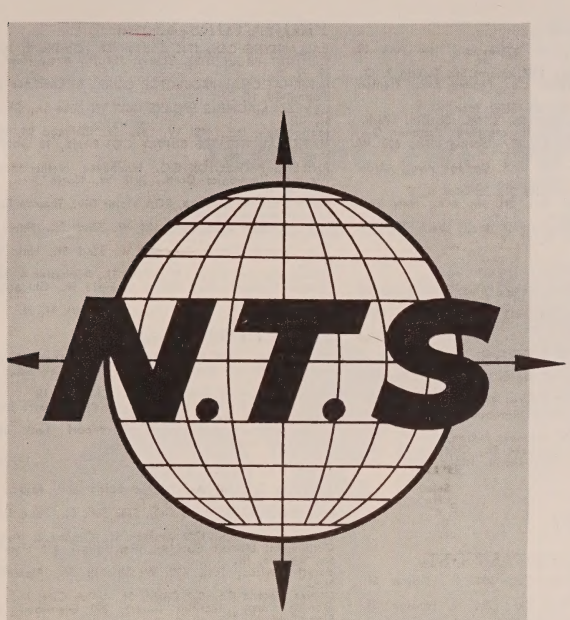
Afta Solvents Corp., 470 W. 128th St., New York 27, N. Y.
Artloom Carpet Co. (Chemical Products div.), Allegheny and Howard, Phila. 33, Pa.
Doc Faige and Assoc., 630 Ninth Ave., New York, N. Y.
Fuld Bros., 702 S. Wolfe St., Baltimore 31, Md.
Fuller Brush Co., The, Main St., Hartford, Conn.
Holcomb, J. I. Mfg. Co., 1601 Barth Ave., Indianapolis, Ind.
Horn, A. C. Co., 43-36 Tenth St., Long Island City 1, N. Y.
Hospital Specialty Co., The, 1991 E. 66th St., Cleveland 3, O.
Kinner Products Co., 13325 E. Broad St., Pataskala, O.
Morton Salt Co., 310 S. Michigan Ave., Chicago 4, Ill.
Sanitex Co., 14182 Meyers Rd., Detroit 27, Mich.
Straubel Paper Co., Green Bay, Wis.
U. S. Sanitary Specialties Co., 435 S. Western Ave., Chicago 12, Ill.
West Disinfecting Co., 42-16 West St., Long Island City, N. Y.

LADDERS

American Ladder Co., 5235 S. Keeler Ave., Chicago, Ill.
American Ladder & Scaffold Co., Inc., 5505 N. W. 7th Ave., Miami, Fla.
Chesbro-Whitman Co., Inc., 38-21 12th St., Long Island City 1, N. Y.
Dayton-Harker Co., 2337 Gilbert Ave., Cincinnati 6, O.
R. D. Werner Co., 595 5th Ave., New York, N. Y.

LAMPS, INCANDESCENT OR FLUORESCENT

Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
General Electric Co., lamp div., Nela Park, Cleveland 13, O.
Radiant Lamp Corp., 300 Jelliff Ave., Newark 8, N. J.
Save Electric Corp., 615 Front St., Toledo 5, O.
Sheldon Electric Co., Inc., 76 Coit St., Irvington, N. J.



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GENERAL PRECISION EQUIPMENT CORPORATION GPE

BRANCHES COAST-TO-COAST

Sylvania Electric Products, Inc., 500 5th Ave., New York 18, N. Y.
Westinghouse Electric Corp., lamp div., Bloomfield, N. J.
Westinghouse Electric Corp., lighting div., Edgewater Park, Cleveland, O.

LENSES

American Optical Co., 19 Doat St., Buffalo 11, N. Y.
BAUSCH AND LOMB OPTICAL CO., 635 St. Paul St., Rochester 2, N. Y.
Bell & Howell Co., 7100 McCormick, Chicago, Ill.
General Scientific Corp., 5151 W. 65th St., Chicago 38, Ill.
Ilex Optical Co., 690 Portland St., Rochester 5, N. Y.
Isco Optical Works, 705 Bronx River Rd., Bronxville 8, N. Y.
KOLLMORGEN OPTICAL CORP., 347 King St., Northampton, Mass.
Pacific Optical Corp., 5965 W. 98th St., Los Angeles, Calif.
PROJECTION OPTICS CO., INC., 330 Lyell Ave., Rochester 6, N. Y.
Radiant Mfg. Corp., 2627 W. Roosevelt Rd., Chicago 8, Ill.
RCA Theatre Equipment Div., Camden, N. J.
Wollensak Optical Mfg Co., 350 Hudson Ave, Rochester, N. Y.
Zenith Optical Co., Huntington, W. Va.

LIGHTING

Allbrite Electric Co., 3917 Kedzie Ave., N. Chicago, Ill.
Black, M., Mfg. Co., 300 N. 3rd St., Philadelphia 6, Pa.
Brightlight Reflector Co., Fairfield Ave. and State St., Bridgeport 5, Conn.
Capitol Stage Lighting Co., 527 W. 45th St., New York 19, N. Y.
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
J. H. Channon Co., 1455 Hubbard, Chicago, Ill.
Clancy, J. R. Inc., 1010 Belden Ave., Syracuse 4, N. Y.
Curtis Lighting, Inc., 6135 W. 65th St., Chicago 38, Ill.
Cutler-Hammer, Inc., 315 N. 12th St., Milwaukee 1, Wis.
General Electric Co., lamp div., Nela Park, Cleveland 12, O.
General Luminescent Corp., 638 S. Federal St., Chicago, Ill.
GoldE Manufacturing Co., Heiland div., Denver, Colo.
Grimes Manufacturing Co., Urbana, O.
Guth Bros., 2615 Washington Blvd., St. Louis 3, Mo.
Hub Electric Co., 2225 Grand Ave., Chicago 12, Ill.
Jewell Products Co., 266 Glenwood Ave., Bloomfield, N. J.
Kliegl Bros., 321 W. 50th St., New York 19, N. Y.
Major Equipment Co., 4603 Fullerton Ave., Chicago 39, Ill.
Mitchell, Hubert, Industries, Inc., Hartselle, Ala.
Revere Electric Manufacturing Co., 6009 N. Broadway, Chicago 4, Ill.
Reynolds Electric Co., 2650 W. Congress St., Chicago 12, Ill.
Spare Electric Corp., 18222 Lanken, Cleveland 19, O.
Sperti, Inc., Norwood Station, Cincinnati 12, O.
STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, O.
Summerour and Devine, Inc., 115 W. 17th St., Kansas City 8, Mo.
Taito, Ltd., 39 E. 50th St., New York, N. Y.
Tiffin Scientific Studios, Tiffin, O.
Voigt Co., 1649 N. Broad St., Philadelphia 22, Pa.
Westinghouse Electric Corp., lamp div., Bloomfield, N. J.
Westinghouse Electric Corp, lighting div., Edgewater Park, Cleveland, O.
Winston, Charles J. and Co., Inc., 2 W. 47th St., New York, N. Y.

LOBBY HARDWARE

Altschul, A. H. Co., 9-11 White St., New York 13, N. Y.
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Edw. H. Wolk, 1241 S. Wabash, Chicago, Ill.
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(See SIGNS AND MARQUEES)

MARQUEE LETTERS

(See SIGNS AND MARQUEES)

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Fremont Rubber Co., 115 McPherson Hwy., Fremont, O.
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(See DECORATION)

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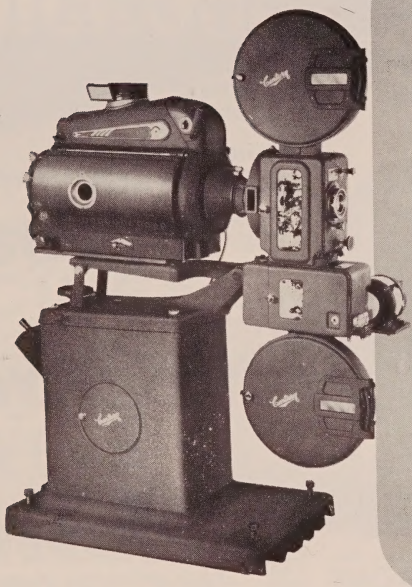

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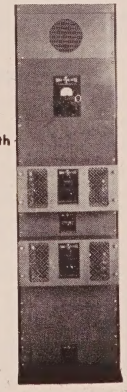

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(See LIGHTING)

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(See STAGE HARDWARE)

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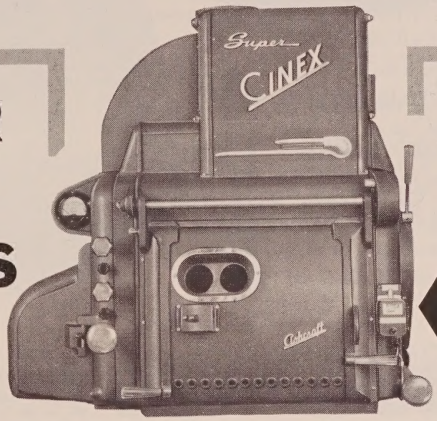

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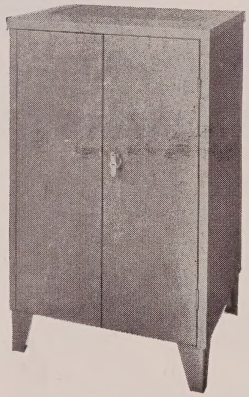

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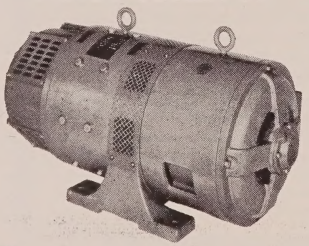

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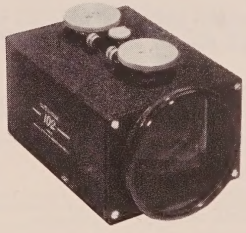

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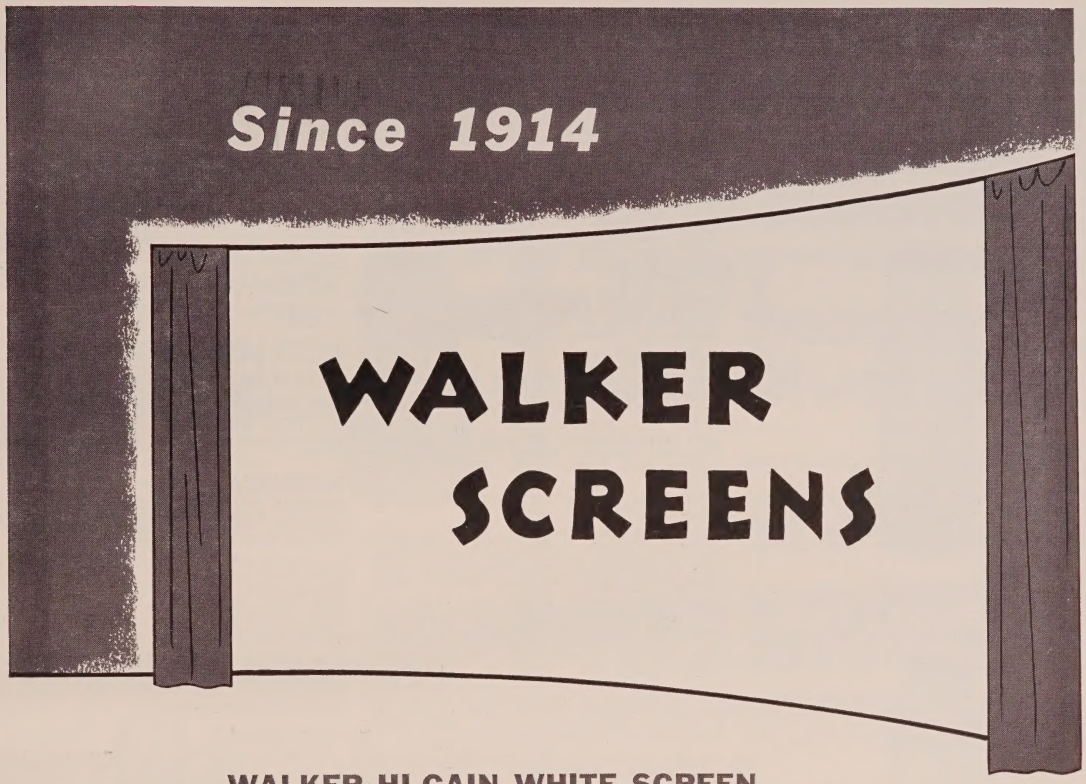

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PROJECTION EQUIPMENT COMPANY, Union City. Telephone: 661. PERSONNEL—Geo. Wenger.

IOWA

DES MOINES THEATRE SUPPLY COMPANY, 1121-23 High St., Des Moines 9. Telephone: CH 3-6520. PERSONNEL—Owner and Manager: A. E. Thiele. Salesman: H. N. Sutton. AREA SERVED—Iowa.

NATIONAL THEATRE SUPPLY COMPANY, 1120 High St., Des Moines 9. Telephones: AT 8-3097—(Emergency Night) AT 8-8424. PERSONNEL—W. R. Davis. AREA SERVED—Iowa.

KANSAS

*FRED M. WALLS THEATRE SERVICE COMPANY, INC., Box 791, Topeka.

*SOUTHWEST THEATRE EQUIPMENT COMPANY, 118½ W. Douglas Ave., P. O. Box 2138, Wichita 1. Telephone: 2-2153. PERSONNEL—Owner and Manager: C. D. Peck. Projection Maintenance: J. O. Buckles. AREA SERVED—Kansas, Missouri, Oklahoma, Arkansas, Texas, New Mexico.

KENTUCKY

FALLS CITY THEATRE EQUIPMENT COMPANY, 427-29 S. 3rd St., Louisville 2. Telephones: JUniper 4-7559, JUniper 3-3186. PERSONNEL—Owners: W. E. Carrell, Sr., W. E. Carrell, II, J. Raymond Mattingly. Salesmen: Charles B. Wells, Jr., E. C. Barnard. Counter Man: Harry Woodson. Service Engineer: John MacDonald. AREA SERVED—Kentucky, Southern Indiana, Southern Ohio, Northern Tennessee.

HADDEN THEATRE SUPPLY COMPANY, 209 S. 3rd St., Louisville 2. Telephones: JUniper 4-0477—(Emergency Night) HIghland 6577. PERSONNEL—Owner: J. Stoner Hadden. Office Manager: Marguerite T. Stevens. AREA SERVED—Kentucky, Southern Indiana.

LOUISIANA

HODGES THEATRE SUPPLY COMPANY, INC., 1309 Cleveland Ave., New Orleans 13. Telephones: TUlane 8356—(Emergency Night) 21-4-3441, FAirview 8902. PERSONNEL—President: W. A. Hodges. Manager: J. P. Magendie. Salesman: Joe Faia. Sound Engineer & Salesman: H. J. Ballam. AREA SERVED—Louisiana, Southern Mississippi, Southern Alabama, Northern Florida.

*JOHNSON THEATRE SERVICE, 1409 Cleveland Ave., New Orleans 12. Telephones: RAymond 3562, FRanklin 5876. PERSONNEL—R. L. Johnson.

NATIONAL THEATRE SUPPLY COMPANY, 220 S. Liberty St., New Orleans 13. Telephone: TUlane 4891. PERSONNEL—Manager: T. W. Neely. AREA SERVED—Louisiana, Alabama, Florida, Mississippi.

SOUTHEASTERN THEATRE EQUIPMENT COMPANY OF LOUISIANA, 214 S. Liberty St., New Orleans 13. Telephone: TUlane 8661. PERSONNEL—President and General Manager: J. B. Dumestre, Jr. Resident Manager: W. H. Murphy, Jr. Representative: Don Wilmoth.

ALON BOYD, P. O. Box 362, Shreveport. Telephone: 2-9488. AREA SERVED—Louisiana, Mississippi, Southwest Alabama.

MARYLAND

*J. F. DUSMAN COMPANY, 12 East 25th St., Baltimore 18. Telephones: BEImont 5-2747-48—(Emergency Night) CLifton 4-0757. PERSONNEL—Manager: Henry C. Dusman. Salesman: Jack Dusman. AREA SERVED—Maryland, District of Columbia, Virginia.

*NATIONAL THEATRE SUPPLY COMPANY, 417 St. Paul Place, Baltimore 2. Telephones: MUlberry 5-8266-67. PERSONNEL—Manager: H. C. Atkinson. AREA SERVED—Maryland, District of Columbia, Virginia.

MASSACHUSETTS

AMERICAN THEATRE SUPPLY COMPANY, 646 Washington St., Boston.

CAPITOL THEATRE SUPPLY COMPANY, 28 Piedmont St., Boston 16. (See display listing in next column.)

INDEPENDENT THEATRE SUPPLY COMPANY, INC., 20 Melrose St., Boston 16. Telephones: LIberty 2-0051—(Emergency Night) MIssion 3-5128. PERSONNEL—Manager: E. K. Hosmer. Salesman: R. Quint. Counter Man: J. Martin. AREA SERVED—Maine, New Hampshire, Vermont, Massachusetts, Rhode Island.

*MASSACHUSETTS THEATRE EQUIPMENT COMPANY, 20 Piedmont St., Boston 16. Telephones: LIberty 2-9814—(Emergency Night) GRanite 2-7885, BEImont 5-2870. PERSONNEL—Owner: P. E. Comi, Manager: William J. Cliggot. Sales and Installation: P. E. Comi, Joseph Testa. AREA SERVED—All New England states.

*NATIONAL THEATRE SUPPLY COMPANY, 37 Winchester St., Boston 16. Telephones: LIberty 2-2663—(Emergency Night) EA 7-7747. PERSONNEL—Manager: H. J. McKinney. Salesmen: Lawrence Cooney, George Poore. AREA SERVED—New England States, except Connecticut.

MICHIGAN

AMUSEMENT SUPPLY COMPANY, 208 W. Montcalm St., Detroit.

"ERNIE" FORBES THEATRE SUPPLY, 212-14 W. Montcalm St., Detroit 1. Telephones: WOodward 1-1122-3—(Emergency Night) VE 7-1227, TU 2-7350. PERSONNEL—Owner: Ernest H. Forbes. Salesman: Howie T. Forbes, Ernest H. Forbes, Jr. Secretary: J. Sturdevant. AREA SERVED—Michigan.

NATIONAL THEATRE SUPPLY COMPANY, 2312 Cass Ave., Detroit 1. Telephones: WOodward 1-2447-8-9—(Emergency Night) LOgan 5-4996, WEbster 5-8453. PERSONNEL—Manager: C. Williamson. Salesman: John I. Kenny. AREA SERVED—Michigan.

RINGOLD THEATRE EQUIPMENT COMPANY, 106 Michigan St., N.W., Grand Rapids 2. Telephones: GL 4-8852—(Emergency Night) CH 3-2413. PERSONNEL—Owner and Manager: H. J. Ringold. AREA SERVED—Michigan.

MINNESOTA

*NATIONAL EQUIPMENT COMPANY, 7 E. Michigan St., Duluth 2. Telephone: RA 2-4567. PERSONNEL—James B. Enochs. AREA SERVED—Northeastern Minnesota, Northern Wisconsin.

AVED THEATRE SERVICE, 830 Lumber Exchange Bldg., Minneapolis. Telephone: FEderal 6-2122. PERSONNEL—Manager: A. L. Aved. Assistant Manager: Claude J. Dickinson.

*ELLIOTT FILM AND THEATRE EQUIPMENT COMPANY, 1110 Nicollet Ave., Minneapolis.

FROSCH THEATRE SUPPLY, 1111 Currie Ave., Minneapolis 3. Telephone: FEderal 5-1166. PERSONNEL—Owner: M. E. Frosch. Manager: Henry Miller—JU 8-7889. AREA SERVED—Minnesota, North Dakota, South Dakota, Northern Iowa, Northern Wisconsin, Northern Michigan.

MINNEAPOLIS THEATRE SUPPLY, INC., 75 Glenwood Ave., Minneapolis 3. Telephones: FEderal 5-3306—(Emergency Night) SUnset 4-7575, TUxedo 1-3494. PERSONNEL—Co-Owners: C. C. Creamer, R. C. Lahti, R. E. Lundquist. AREA SERVED—Minnesota, North and South Dakota, North-West Wisconsin.

NATIONAL THEATRE SUPPLY COMPANY, 56 Glenwood Ave., Minneapolis 3. Telephones: FEderal 2-8273—(Emergency Night) WAlnut 2-4127. PERSONNEL—Manager: A. T. Crawmer. AREA SERVED—Minnesota, North Dakota, Western Wisconsin, Eastern South Dakota.

*NORM MAINTENANCE, 1017 E. Franklin Ave., Minneapolis. Telephone: FEderal 5-4818.

*WESTERN THEATRE EQUIPMENT EXCHANGE, 45 Glenwood Ave., Minneapolis 3. Telephones: FEderal 8-2066—(Emergency Night) Hyland 6933, West 9-9376. PERSONNEL—George Kopman, Herschel Kopman. AREA SERVED—Wisconsin, Minnesota, Iowa, North and South Dakota, Nebraska.

CAPITOL THEATRE SUPPLY CO., 28 Piedmont St., Boston 16. Telephones: LIberty 2-6797—(Emergency Night) Blue Hills 8-6855, FAirview 3-3192. PERSONNEL— *President:* K. R. (Ken) Douglass. *Vice-President:* K. R. Douglass, Jr. *Treasurer:* Frank M. Gray. *General Manager:* Ernest J. Comi. *Salesmen:* Don Pickering, Ken Douglass, Jr., Charles Fish, Lou Phillips, Frank W. Grabau. AREA SERVED—Massachusetts, Connecticut, Rhode Island, Maine, Vermont, New Hampshire.

RCA THEATRE SUPPLY DEALER

EVERYTHING for the Theatre!

Leading the Equipment Parade

• RCA PROJECTORS and LAMPHOUSES • RCA SOUND SYSTEMS and MAINTENANCE • HEYWOOD-WAKEFIELD and GRIGGS PUSHBACK CHAIRS • NATIONAL CARBONS • WESTINGHOUSE MAZDA LAMPS • MARQUEES • RCA THEATRE CARPETS • STAGE LIGHTING and DRAPERIES • GENERAL TICKET REGISTERS • TICKETS • RCA GENERATORS • WESTINGHOUSE and RCA RECTIFIERS • HOLMES PORTABLE PROJECTORS • WAGNER SIGNS and SILHOUETTE LETTERS • VALLEN CURTAIN CONTROLS and TRACKS • RCA THEATRE TELEVISION.

***RCA DRIVE-IN THEATRE EQUIPMENT** (The overwhelming choice of the nation's Drive-in Theatres)*

MISSOURI

MISSOURI THEATRE SUPPLY COMPANY, 115 W. 18th St., Kansas City 8. Telephones: BAltimore 1-3070-1. PERSONNEL—Owners: Mrs. Maxine and J. Eldon Peek. Manager: L. J. Kimbriel. AREA SERVED—Kansas, Missouri, Iowa, Nebraska.

*NATIONAL THEATRE SUPPLY COMPANY, 223 W. 18th St., Kansas City 8. Telephones: BAltimore 1-9858—(Emergency Night) JAckson 3-8082. PERSONNEL—Manager: Arthur de Stefano. Order Desk: Carl Whitney. Store Sales: Mel Murray. Representatives: Bill Allison, Vern Babcock. AREA SERVED—Kansas, Western Missouri.

*SHREVE THEATRE SUPPLY COMPANY, 217 W. 18th St., Kansas City 8. Telephones: HArrison 1-7849, 1-4206—(Emergency Night) WAbash 3-0632.

*STEBBINS THEATRE EQUIPMENT COMPANY, 1804 Wyandotte, Kansas City 8. Telephones: GRand 1-0134—(Emergency Night) DRexel 1-2791. PERSONNEL—Manager: C. H. Dadger. Sales: C. P. Pearce, H. Naylor, J. J. Gillis. AREA SERVED—Kansas, Missouri, Oklahoma, Nebraska.

*McCARTY THEATRE SUPPLY COMPANY, 3330 Olive St., St. Louis 3.

NATIONAL THEATRE SUPPLY COMPANY, 3212 Olive St., St. Louis 3. Telephones: JE 1-6350-51.

*ST. LOUIS THEATRE SUPPLY COMPANY, 3310 Olive St., St. Louis 3. Telephones: Jefferson 7974-75—(Emergency Night and Holidays) COlfax 9230, EDwardsville 900. PERSONNEL—President: Mrs. Arch Hosier. Office: Joe Newsham, Lucille Richter. Repairs: Mac Bostelmann. AREA SERVED—Central and Southern Illinois, Kentucky, Eastern Missouri.

NEBRASKA

NATIONAL THEATRE SUPPLY COMPANY, 307 N. 16th St., Omaha. Telephone: (Emergency Night) Atlantic 8750. PERSONNEL—Manager: W. M. Allison. AREA SERVED—Nebraska, South Dakota, part of Iowa.

QUALITY THEATRE SUPPLY COMPANY, INC., 1515 Davenport Street, Omaha 2. Telephones: At. 7253—(Emergency Night) Terrace 1519. PERSONNEL—Owners: Carl and Lynn White. Manager: Carl White. Secretary: Hazel White. Salesman: Wilbur Granville. Counter Man: Carl White, Jr. AREA SERVED—Nebraska, Western Iowa, Southern South Dakota.

*THE WESTERN THEATRE SUPPLY COMPANY, 214 N. 15th St., Omaha 2. Telephone: Atlantic 9046. PERSONNEL—Owner: Paul Fine. Sales: E. N. Epley. Engineer: H. Coyne. Secretary: Wanda Radik. AREA SERVED—Nebraska, Iowa, South Dakota.

NEW JERSEY

THEATRE SUPPLY CORPORATION, 267 Rhode Island Ave., E. Orange. Telephone: ORange 7-1023. PERSONNEL—General Manager: Louis Weiner.

NEW MEXICO

EASTERN NEW MEXICO THEATRE SUPPLY COMPANY, Box 1099, Clovis. Telephones: POrter 2-1371—(Emergency Night) POrter 3-4538. PERSONNEL—Manager: C. F. Hardwick. AREA SERVED—Eastern New Mexico, Panhandle of Texas.

NEW YORK

ALBANY THEATRE SUPPLY COMPANY, 443 N. Pearl St., Albany 4. Telephones: 5-5055—(Emergency Night) 62-4306. PERSONNEL—Owners: John Bylancik, Jack McGrath. Salesmen: Ed McCaffery, John Bylancik, Ed Herrmann. Manager: Jack McGrath. Counter: A. Bonano. AREA SERVED—New York State, Vermont, Massachusetts.

NATIONAL THEATRE SUPPLY COMPANY, 962 Broadway, Albany 4. Telephones: 5-1479—(Emergency Night) Cedar 7-1328. PERSONNEL—Manager: Ralph J. Mauro. Salesman: A. D. Hermans, Sr. Secretary: Doris B. McGrath. AREA SERVED—Central New York.

AUBURN THEATRE EQUIPMENT COMPANY, 5 Court St., P. O. Box 112, Auburn. Telephones: 2-5141—(Emergency Night) 2-4313. PERSONNEL—Owner: F. W. Spreter. Sales Manager: C. A. Spreter. Office Manager: M. E. Dawson. Salesman: C. Conners. Counter Man: Earl Dean. AREA SERVED—New York State.

*EASTERN THEATRE SUPPLY COMPANY, INC., 496 Pearl St., Buffalo 2. Telephones: MOhawk 0001 (Emergency Night) WIndsor 2011, ATwater 2730, East Aurora 1213. PERSONNEL—President and General Manager: M. E. Pickrell. Secretary-Treasurer: Paul Wolk. Manager: John R. Chiarmonte. Sales: Al Becker, M. E. Pickrell, Jr. AREA SERVED—New York State, except New York City.

NATIONAL THEATRE SUPPLY COMPANY, 500 Pearl St., Buffalo 2. Telephones: Washington 1736-7—(Emergency Night) Bedford 2881, Bedford 4516. PERSONNEL—Manager: G. R. George. Cashier: Bertha Kreinik. AREA SERVED—Western New York State.

CAPITOL MOTION PICTURE SUPPLY CORPORATION, 630 Ninth Ave., New York 36. Telephone: PLaza 7-4510. PERSONNEL—President: Ben Perse. Vice-President: Harry Perse. Sales Engineer: Peter Braut. Counter Men: Sam Ochs, Peter Braut. AREA SERVED—Southern New York State, Pennsylvania, New Jersey, Ohio.

CINEMATOGRAPH INTERNATIONAL, INC. (Export Division of Joe Hornstein, Inc.), 630 Ninth Avenue, New York 36. Telephone: CIrcle 6-6285 (Emergency Night) ESplanade 6-5698, HEmpstead 7-9034, SCarsdale 3-1623. PERSONNEL—President: George Hornstein. Sales Engineer: Jack Schaffer. Salesmen: Julian Norwick, G. Pinckney, Arthur Moskowitz. Service Engineers: H. Schwartz, Joe Kelly. AREA SERVED—Entire World.

*Listing not confirmed by Supply Dealer

SNAPLITE PROJECTION LENSES

SUPER SNAPLITE f/1.7

f/1.7 . . . in focal lengths from 2½" through 4".

6 ELEMENTS . . . high magnification, wire sharp projection, superb definition, high light uniformity.

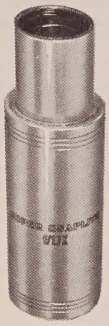
COATED OPTICS . . . throughout. For high contrast and less light loss.

ONE-PIECE MOUNT . . . aluminum, sealed against dirt, dust, oil or moisture.

ANODIZED FINISH . . . a part of the aluminum barrel itself, never wears off. No rusting, chipping or peeling.

Catalog No. BX 290
2½" through 4" E. F.

SUPER SNAPLITE f/1.7X



An extended barrel lens for use on projectors where the lens mount interferes with the light path of standard short focal length lenses.

f/1.7X . . . in focal lengths from 2" through 3".

MULTIPLE ELEMENTS . . . high magnification, wire sharp projection, superb definition, high light uniformity.

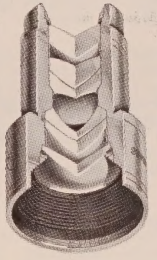
COATED OPTICS . . . throughout for high contrast and less light loss.

ONE-PIECE MOUNT . . . aluminum, sealed against dirt, dust, oil or moisture.

ANODIZED FINISH . . . a part of the aluminum barrel itself, never wears off. No rusting, chipping or peeling.

Catalog No. BX 294
2" through 3"

SUPER SNAPLITE f/1.9



ANASTIGMAT . . . six elements for wide-angle, high magnification, wire-sharp projection.

f/1.9 . . . magnificent screen brilliance.

COATED OPTICS . . . give greater light, sparkling contrast.

SEALED LENSES . . . keep out light-robbing dust and oil.

ANODIZED FINISH . . . cannot flake or peel off.

Catalog No. BX 241
2" through
4¾"—f/1.9
5"—f/2.0

4 INCH DIAMETER SUPER SNAPLITE f/1.9

f/1.9 . . . in focal lengths from five up to and including seven inches.

COATED OPTICS . . . for higher contrast and even brighter pictures.

SIX ELEMENTS . . . for the sharpest pictures ever projected with long focal length lenses.

ONE-PIECE MOUNT . . . no threaded joint to admit moisture, dust or oil.

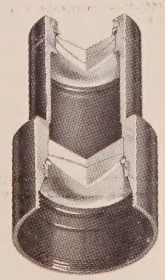
SEALED CONSTRUCTION . . . under normal use, does not need to be taken apart for cleaning.

ANODIZED FINISH . . . no flaking, chipping or peeling to impair performance.

Catalog No. BX 265
5" through 7"—f/1.9
over 7" slightly slower

NOTE: Four inch diameter Super Snaplite projection lenses are available on special order only. Make and model of projector MUST be specified on each order.

SNAPLITE SERIES II f/2.0



f/2.0 . . . BLACK ANODIZED FINISH
COATED OPTICS
SEALED CONSTRUCTION

Catalog No. BX 163
3½" through 5"—f/2.0
5¼" through 7"—
slightly slower
Above 7"—on special order.

KOLLMORGEN Optical CORPORATION

Northampton, Massachusetts

*CROWN MOTION PICTURE SUPPLIES CORPORATION, 354 W. 44th St., New York 18. PERSONNEL—Owner and President: Julius H. Katz. Salesman: Wallace J. Katz. AREA SERVED—New York, Northern New Jersey, Connecticut.

JOE HORNSTEIN, INC., 341 West 44th St., New York 36. Telephones: CIrcle 6-6285-86-87-88-89 (Emergency Night) SCarsdale 3-1623, ESplanade 6-5698, MAnhasset 7-6152. PERSONNEL—President: George Hornstein. Sales Engineer: Jack Schaffer. Salesmen: J. Norwick, C. Scott. Service Engineers: D. Corbett, H. Schwartz. AREA SERVED—Eastern States.

NATIONAL THEATRE SUPPLY COMPANY, 356 W. 44th St., New York 18. Telephone: CIrcle 5-6900. PERSONNEL—Manager: Allen G. Smith. Sales Manager: Bernard J. Kleid. AREA SERVED—Greater New York City, Southern New York, Northern New Jersey.

PHILIPS EXPORT CO. (Division of North American Philips Company, Inc.), 100 East 42nd St., New York 17.

S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19. (See display listing below.)

S.O.S. CINEMA SUPPLY CORP.
602 W. 52nd St., New York 19. Telephones: PLaza 7-0440 — (Emergency Night) GEneral 1-0693. PERSONNEL—*President:* J. A. Tanney, *Vice-President & Sales Manager:* Oscar Lightstone. *Vice-President & Showroom Sales:* Dominic Capano. *Production Manager:* William Allen. *Counter Man:* Joseph Miranda. *Sales Promotion Manager:* Mitchell A. Radin. AREA SERVED—Mail Order, entire U.S.A. and FOREIGN.

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"THE DEPARTMENT STORE FOR THE MOTION PICTURE INDUSTRY"

- AMPLIFIERS
- ARC LAMPHOUSES
- BLOWERS & FANS
- CARBONS
- REFLECTORS
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- LIGHTING EQUIPMENT
- PROJECTION EQUIPMENT

NEW & REBUILT

One Year Guarantee

"HEADQUARTERS FOR DRIVE-IN THEATRES"
Write to "DEPT. DY" for S.O.S. Catalog
- *ALSO—full line of Studio, Recording and Laboratory equipment*

NORTH CAROLINA

CHARLOTTE THEATRE SUPPLY, 227 S. Church St., Charlotte. Telephones: ED 3-9369, FR 6-1452—(Emergency Night) FR 5-6578. PERSONNEL—Manager: Frank M. Strange. Sales Representatives: Dumas Turner, Charles Duncan.

DIXIE THEATRE SUPPLY COMPANY, 213 West Third St., Charlotte 1. Telephones: EDison 2-4343—(Emergency Night) EDison 3-3381. PERSONNEL—Owner: J. B. Erskine. AREA SERVED—North and South Carolina.

HARRIS THEATRE SALES, INC., 315 S. Church St., Charlotte. Telephones: FR 5-1349—(Emergency Night) ED 4-5915. PERSONNEL—President and Treasurer: W. F. Harris. Vice-President and Secretary: J. E. Harris. Director: V. E. Jordan. S. Carolina Salesman: Dean House. N. Carolina Salesman: W. F. Harris, Jr. AREA SERVED—North and South Carolina.

NATIONAL THEATRE SUPPLY COMPANY, 304 S. Church St., Charlotte 1. Telephones: ED 2-7753, ED 2-7754—(Emergency Night) EM 6-0020, EM 6-1798, JA 3-5891. PERSONNEL—Manager: R. D. Turnbull. Salesmen: A. R. Coskrey, J. H. Dunphy, Mike Baldivid. Service Engineer: J. W. Little. Counter Salesman: J. L. Galarde. Cashier: Mae D. Smith. Secretary: Joan Berryhill. Porter: Junius Kerns. AREA SERVED—North and South Carolina.

*SOUTHEASTERN THEATRE EQUIPMENT COMPANY OF NORTH CAROLINA, 209 S. Poplar St., Charlotte 2. Telephones: 4-3093-94—(Emergency Night) 4-1804. PERSONNEL—President and General Manager: J. B. Dumestre, Jr. Manager: W. P. White. AREA SERVED—North and South Carolina.

STANDARD THEATRE SUPPLY COMPANY, 219 S. Church St., Charlotte. Telephone: FRanklin 5-6008. PERSONNEL—Owner: Phil Wicker. Manager: Dean Phillips. Office Manager: Henry Phillips. Salesman: Bob Cook. Shipping and Receiving: Fred Massey. AREA SERVED—North and South Carolina, Southern Virginia. (See listing for Greensboro store on this page.)

*THEATRICAL ENGINEERING COMPANY, Rt. 2 Sherbrooke Rd., Charlotte. Telephones: EMerson 6-3557, EDison 2-7754, EDison 4-0635. PERSONNEL—Edw. A. Rosenblatt. AREA SERVED—North and South Carolina.

THEATRE EQUIPMENT COMPANY, 1220 E. Seventh St., Charlotte. Telephones: 5-8481-2-3. PERSONNEL—Manager: R. C. Saunders. Sound Engineer: Lewis Saunders.

WIL-KIN THEATRE SUPPLY, INC., 229 South Church St., Charlotte 2. Telephone: EDison 3-6101. PERSONNEL—General Manager: E. H. Geissler. General Sales Manager: C. W. Fortson. Branch Manager: J. C. Tipton. AREA SERVED—North Carolina, South Carolina.

STANDARD THEATRE SUPPLY COMPANY, 215 E. Washington St., Greensboro. Telephones: BR 2-6165, BR 2-6166—(Emergency Night) BR 2-7281, BR 3-2128. PERSONNEL—Owner: Phil Wicker. Manager: Lawson Rankin. Service Engineer: J. W. Markham. Salesmen: Lloyd Parson, Kermit Clark. AREA SERVED—North and South Carolina, Southern Virginia.

*THEATRE SUPPLIERS, INC., 3101 High Point Rd., Greensboro.

OHIO

AKRON THEATRE SUPPLY, INC., 980 N. Main St., Akron 10. Telephone: FRanklin 6-2480. PERSONNEL—President: Allan R. Benson. Vice-President: Gordon G. Anderson. AREA SERVED—Northern Ohio, Western Pennsylvania.

MID-WEST THEATRE SUPPLY COMPANY, INC., 1638 Central Parkway, Cincinnati 10. (See display listing below.)

MID-WEST THEATRE SUPPLY CO., Inc. 1638 Central Pkwy., Cincinnati 10. 24 hour telephone service-CHerry 1-7724. PERSONNEL—*President:* H. B. Snook, *Vice President:* T. M. Fisher. *Installation Supervisor:* E. N. Howe. *Office Manager:* Joseph Vehr. AREA SERVED—Southern Ohio, Indiana, Kentucky, and West Virginia.

RCA THEATRE SUPPLY DEALER

Complete Sales and Service

• RCA SOUND SYSTEMS • RCA IN-CAR SPEAKERS & JUNCTION BOXES • ASHCRAFT LAMPS • HERTNER & HOBART GENERATORS • NATIONAL CARBONS • CARPETS • CHAIRS • CINEMASCOPE EQUIPMENT • SCREENS • LENSES.

NATIONAL THEATRE SUPPLY COMPANY, 1716 Logan St., Cincinnati 10. Telephones: MAin 1-6580-81. PERSONNEL—James A. Conn, C. A. Allbright, Ruth Handyside, F. Pat Conn. AREA SERVED—Southern Ohio, West Virginia, Kentucky.

*CLEVELAND PROJECTOR COMPANY, 726 Film Exchange Building, 2108 Payne Ave., Cleveland 14. Telephone: MAin 1-6286.

NATIONAL THEATRE SUPPLY COMPANY, 2128 Payne Ave., Cleveland 14. Telephones: PRospect 1-4613-4—(Emergency Night) Longacre 1-6652, Cedar 1-4885. PERSONNEL—Manager: Miles H. Mutchler. Salesman: Donald Scurka. Shipper: W. Van Dyke. AREA SERVED—Northern Ohio.

*OHIO THEATRE SUPPLY COMPANY, 2108 Payne Ave., Cleveland 14. Telephones: PRospect 1-6545-46—(Emergency Night) EVergreen 1-0376. PERSONNEL—Owner: Ben L. Ogron. AREA SERVED—Cleveland Exchange Territory.

OLIVER THEATRE SUPPLY COMPANY, INC., E. 23rd & Payne Ave., Cleveland 14. Telephones: TOwer 1-6934-35—(Emergency Night) EDison 1-8593. PERSONNEL—Manager: M. H. Fritchle. Salesman: Nick Lubich. Office Manager: Mrs. Helen Albertson. AREA SERVED—Northern Half of Ohio.

DAYTON THEATRE SUPPLY COMPANY, 4679 Richwood Drive, Dayton 9. Telephone: Oxmore 0294. PERSONNEL—Owner and Manager: Charlie D. Wall. AREA SERVED—Southern Ohio, Northern Kentucky.

*TOLEDO THEATRE SUPPLY COMPANY, 3916 Secor Road, Toledo 13. Telephones: KIngswood 2408—(Emergency Night) JOrdan 1985. PERSONNEL—General Manager: Brad H. Brockway. Sales and Service Manager: Chris G. Spanoudis. AREA SERVED: Cleveland Territory, Southeastern Michigan, Northeastern Indiana.

THEATRE EQUIPMENT COMPANY, 1206 Cherry St., Toledo 4. Telephones: CHerry 3-8106. PERSONNEL—President: Orville C. Wells. AREA SERVED—Ohio, Indiana, Michigan.

*Listing not confirmed by Supply Dealer

OKLAHOMA

*CENTURY THEATRE SUPPLY COMPANY, 706 W. Grand Avenue, Oklahoma City. Telephones: JA 5-6619, JA 8-8796. PERSONNEL: Owner: Byron Savage. Office Manager: W. S. Quade. AREA SERVED: Oklahoma, Texas Panhandle.

*W. R. HOWELL THEATRE SUPPLIES AND EQUIPMENT, 15 N. Dewey, Oklahoma City 2.

NATIONAL THEATRE SUPPLY COMPANY, 700 W. Grand Ave., Oklahoma City 2. Telephones: CE 2-0203—(Emergency Night) JA 8-2476, VI 3-9166, JA 4-6048. PERSONNEL—Manager: J. I. Watkins. Salesmen: Howard Nelson, W. W. Miller. AREA SERVED—Oklahoma and Panhandle of Texas.

OKLAHOMA THEATRE SUPPLY COMPANY, 623 W. Grand Ave., Oklahoma City 2. Telephones: REgent 6-8691—(Emergency Night) JA 8-2471. PERSONNEL—Owners: J. Eldon Peek and Maxine Peek. Counter Man: Gordon Wortham. AREA SERVED—Oklahoma, Panhandle District of Texas, Western Arkansas.

OREGON

MOTION PICTURE ACCESSORIES COMPANY, Box 240, Dayton. Telephone: 6X13. PERSONNEL—Owner: James B. Dabney, Jr. AREA SERVED—Western and Coast States.

MODERN THEATRE SUPPLY, INC., 1935 N.W. Kearney, Portland. Telephone. CApitol 2-6437. PERSONNEL—Manager: La Vere Bell. AREA SERVED—Oregon, Washington, Idaho, Montana, Alaska.

B. F. SHEARER COMPANY, 1947 N. W. Kearney St., Portland 9. Telephones: CApitol 8-7543—(Emergency Night) PRospect 4-8597. PERSONNEL—Branch Manager: R. A. Brobeck. Theatre Salesman: E. C. Holland. Counter Man: Dan Stitt. AREA SERVED—Oregon, Southern Idaho, Southern Washington.

*INTER-STATE THEATRE EQUIPMENT COMPANY, 1923 N.W. Kearney St., Portland 9. Telephone: CApitol 3-7800. AREA SERVED—Oregon, Washington, Idaho, Montana, Utah.

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SERVICE THEATRE SUPPLY COMPANY, 256 E. First South St., Salt Lake City 1. Telephones: EL 5-1223—(Emergency Night) Salt Lake EL 5-6990, Salt Lake HU 8-5358, Bountiful AX 5-1352. PERSONNEL—President: A. C. Knox. Vice-President: J. H. Swonson. Secretary and Treasurer: J. A. Bugger. Installation: J. A. Bugger, Clisbee Lyman. Shipping: Ken Jones. Sales and Service: J. H. Swonson, J. A. Bugger. Secretary: Jean McSpadden. Accounting: Spencer Searcy. AREA SERVED—Salt Lake City Territory.

*WESTERN SOUND AND EQUIPMENT COMPANY, 264 East First South St., Salt Lake City 1.

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AMERICAN THEATRE SUPPLY COMPANY, INC., 2300 First Ave., Seattle 1. Telephones: SEneca 4572, VErmont 6662. PERSONNEL—President: R. E. W. Fairleigh. Treasurer: A. L. Hansen. Sales Manager: Richard Fairleigh. AREA SERVED—Pacific Northwest and California.

*INTER-STATE THEATRE EQUIPMENT COMPANY, 2419 Second Ave., Seattle. Telephone: SEneca 2191.

MODERN THEATRE SUPPLY, INC., 2400 Third Ave., Seattle 1. Telephones: SEneca 2515—(Emergency Night) Alder 1007, KEnwood 7823. PERSONNEL—Manager: S. F. Burns. Salesman: Lee W. Scott. AREA SERVED—Washington, Oregon, Montana, Idaho, Alaska.

*NATIONAL THEATRE SUPPLY COMPANY, 2319 Second Ave., Seattle 1. Telephones: MAin 3421-3422—(Emergency Night) PLaza 5743, LIncoln 4320. PERSONNEL—Manager: Harry L. Plunkett. Salesmen: William Stahl, John Riley. AREA SERVED—Washington, Oregon, Montana, Idaho, Alaska.

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*VETERANS ELECTRICAL CONSTRUCTION AND SERVICE, INC., 314 Third St., Elkins. Telephones: 832—(Emergency Night) 2265. PERSONNEL—President: Paul J. Zofsak. AREA SERVED—West Virginia, Western Virginia, Western Maryland.

*THEATRE SERVICE AND SUPPLY COMPANY, Box 1389, Huntington. Telephone: 24043. PERSONNEL—Manager: S. T. Gallimore.

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VIC MANHARDT COMPANY, INC., 3131 W. Lisbon Ave., Milwaukee 8. Telephones: DIvision 2-8344-45—(Emergency Night) Bluemond 8-4935, HIlltop 5-0415. PERSONNEL—President: Victor R. Manhardt. Salesman: Elmer J. Engel. AREA SERVED—Milwaukee Film Territory, Northern Wisconsin, Upper Michigan.

NATIONAL THEATRE SUPPLY COMPANY, 1027 N. Eighth St., Milwaukee 3. Telephones: BRoadway 1-7333—(Emergency Night) HIlltop 5-7479, DIvision 2-8184, LIncoln 3-2405. PERSONNEL—Manager: A. J. Larsen. Office Manager: M. Anacker. Serviceman: F. J. Wagner. AREA SERVED—Milwaukee Exchange Territory, Upper Michigan.

*THE RAY SMITH COMPANY, 710 W. State St., Milwaukee 3. Telephones: BRoadway 1-2100—(Emergency Night) FRanklin 4-3744, BRoadway 6-0579. PERSONNEL—Owner: Ray A. Smith. Office Manager: Jerome P. Kurz. Service Man: Alex Zsebe. AREA SERVED—Wisconsin, Northern Michigan.

*THEATRE EQUIPMENT AND SUPPLY COMPANY, 1009 N. 7th St., Milwaukee 3. Telephones: BRoadway 6-0123—(Emergency Night) EDgewood 2-4686. PERSONNEL—Manager: H. R. Vogel. AREA SERVED—Wisconsin, Upper Peninsula of Michigan.

*STAR THEATRE SUPPLY COMPANY, 36 N. Cascade St., Osceola. PERSONNEL—Manager: Emil A. Nelson.

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DOMINION SOUND EQUIPMENTS LTD., 712 8th Ave., W. Calgary. Telephones: AM 2-9947, AM 9-2127. PERSONNEL—District Manager: W. F. Graham. Theatre Equip. Sales and Service: G. O. Kincaid. Acoustical Materials Sale: R. K. Peck. Sound Systems Equip. Sales. G. O. Kincaid. AREA SERVED—Alberta and eastern British Columbia.

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*M. L. ADAMSON, 9921 - 113th St. Edmonton.

DOMINION SOUND EQUIPMENTS, LTD., 10330 - 104th St., Edmonton. Telephone: 42511. PERSONNEL — Manager: A. T. Linden. Theatre Equip. Sales and Service: D. M. Netterfield. Acoustical Materials Sales: A. T. Linden. AREA SERVED—Northern Alberta and Peace River District, British Columbia.

J. M. RICE & CO., LTD., 10029 Jasper Ave., Edmonton. Telephones: 28502—(Emergency Night) 55-7390. PERSONNEL—District Manager: Charles Carphin. AREA SERVED—Alberta and Western Saskatchewan.

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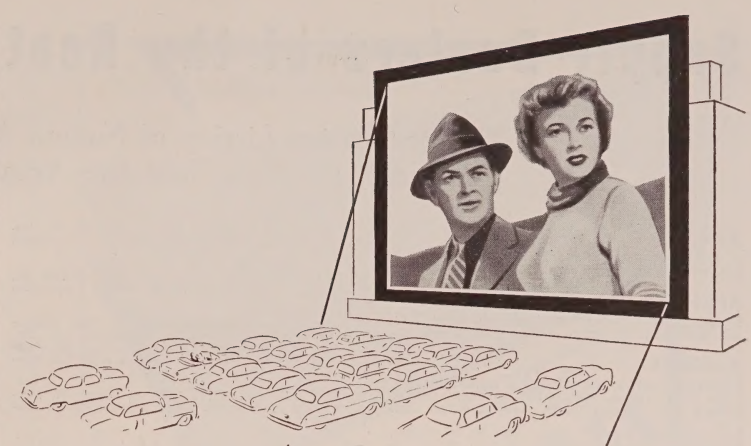

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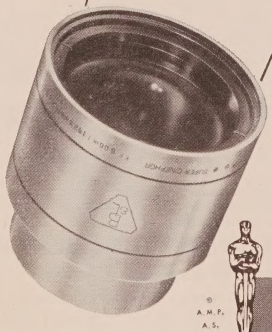

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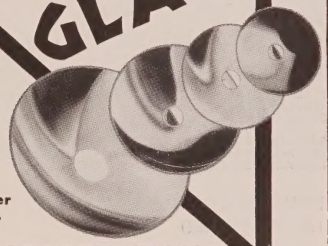

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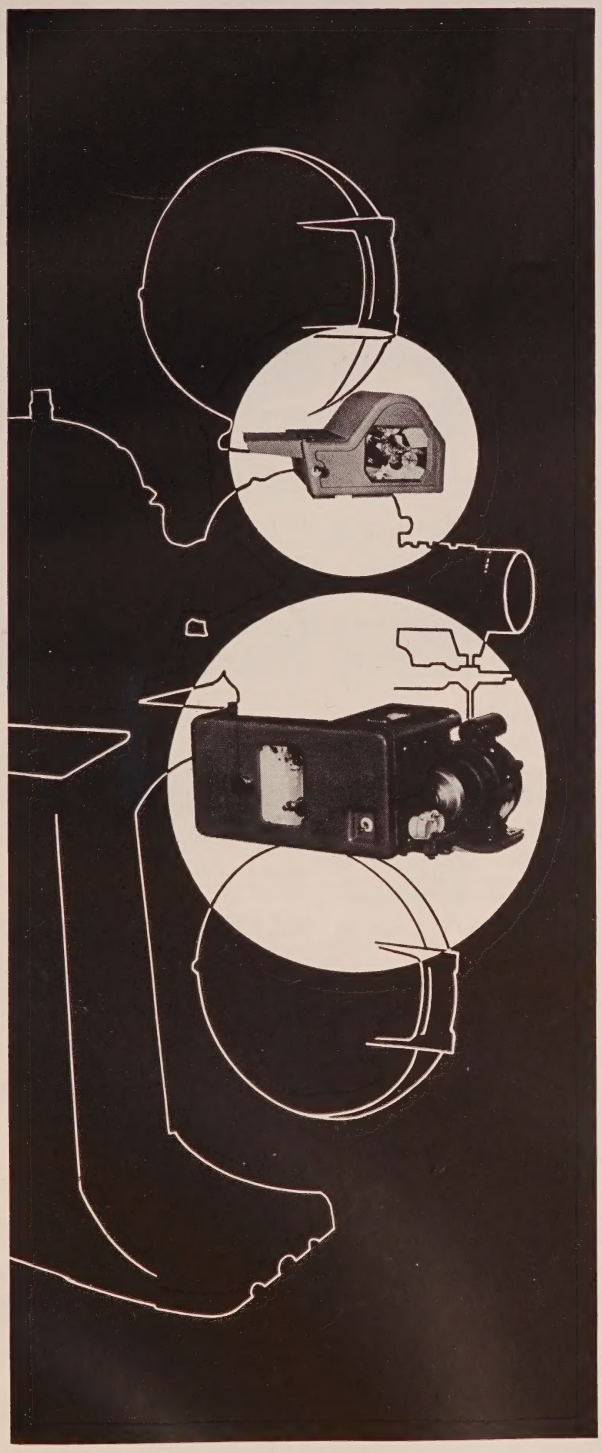

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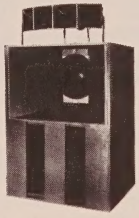

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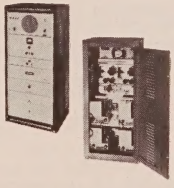

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*GAUMONT-KALEE (N. Z.) LTD., St. James Building, Queen St., P.O. Box 2191, Auckland, C. I. Products Sold: Gaumont-Kalee, "Ship" Carbons, Theatre Supplies.

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*AUTOMOTIVE AND INDUSTRIAL EQUIPMENT COMPANY, Apartado 323, Managua.

EQUIPOS Y ACCESORIOS, Apartado 242, Managua. Products Sold: National Theatre Supply Company line, "National" Carbons. AREA SERVED—Nicaragua.

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NORTHERN IRELAND

(See GREAT BRITAIN)

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A/S PROTON, Rosengrautzgaten 11, Oslo. Products Sold: RCA Cinema Equipment, 16mm and 35mm.

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WESTREX COMPANY, EAST, Gulistan Cinema Building, Ramna, Dacca. Products Sold: Westrex Corporation line. AREA SERVED—East Pakistan.

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WESTREX COMPANY, ALPINE, Rua Crucifixo, 76 Lisbon. Products Sold: Westrex Corporation line.

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ZUID-AFRIKAANSCH, HANDELSHUIS, N. V., P. O. Box 385, Beira; P. O. Box 471, Lourenco Marques; P. O. Box 111 and 124, Mocambique; Nacala; P. O. Box 124, Nampula; P. O. Box 300, Quelimane. Products Sold: Philips Projection and Sound Equipment.

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SOCIEDADE COMMERCIAL LUSO-HOLANDESA LDA., "LUSOLANDA". Caixa Postal 26, Benquela. Products Sold: Philips Projection and Sound Equipment.

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MANUEL VIEYTEZ, 1A Calle Poniente No. 32-A, San Salvador. Products Sold: National Theatre Supply Company line.

PHILIPS DE EL SALVADOR S.A., P.O. Box 865, San Salvador. Products Sold: Philips Projection and Sound Equipment. COUNTRY SERVED—El Salvador.

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(See GREAT BRITAIN)

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PHILIPS ELECTRICAL COMPANY OF MALAYA LTD., 10 Battery Road, Singapore. Products Sold: Philips Projection and Sound Equipment.

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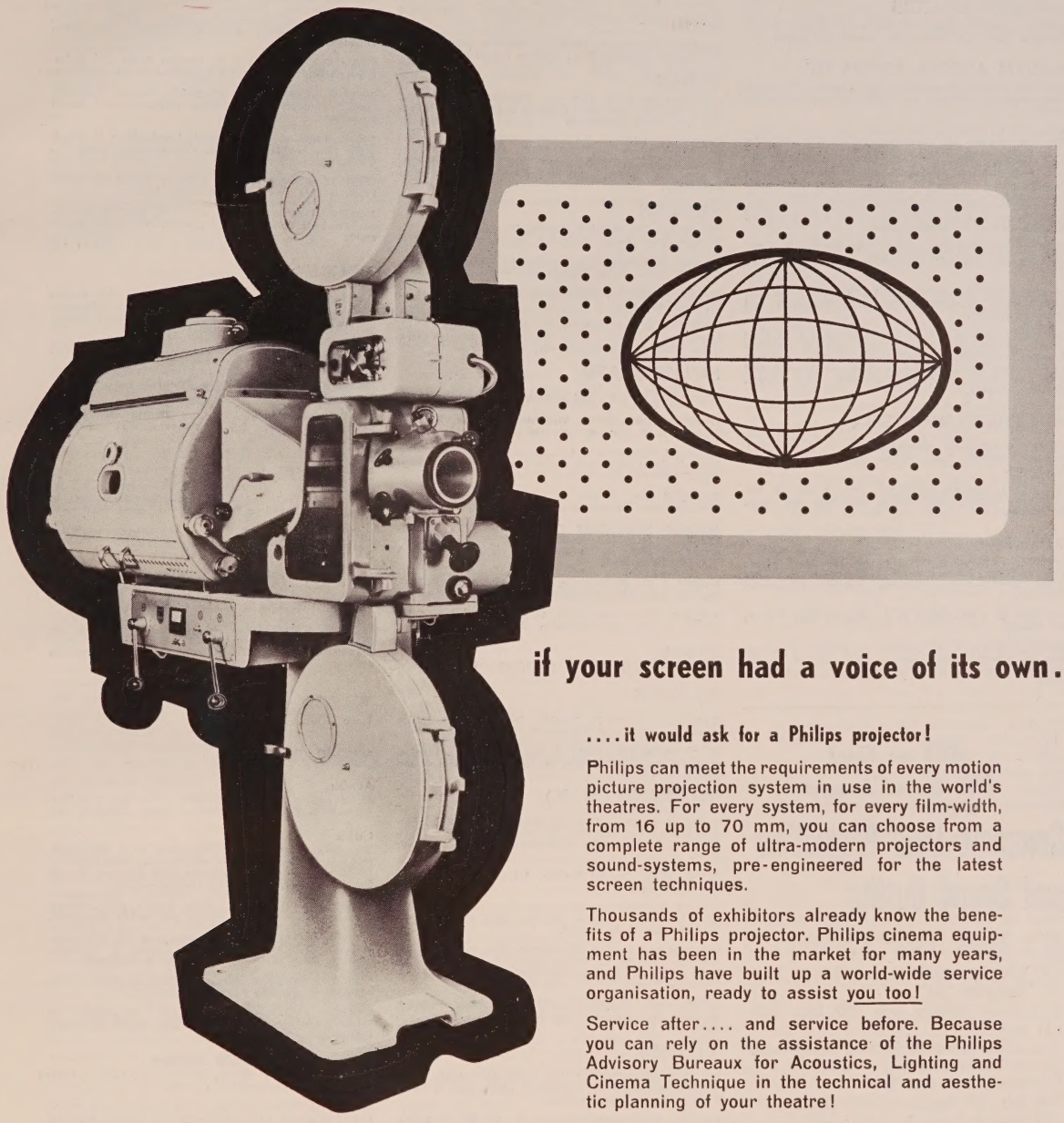

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UNITED ELECTRIC COMPANY, A.B., Sveavagen 25-27, Stockholm. Products Sold: Westrex Corporation line. AREA SERVED—Sweden, Norway, and Finland.

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WESTREX COMPANY, ALPINE, Viaduktstrasse 60, Basle. Products Sold: Westrex Corporation line.

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SYRIA

(See UNITED ARAB REPUBLIC)

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PHILIPS ELECTRICAL COMPANY OF THAILAND, LTD., 287 Silom Road, Bangkok. Products Sold: Philips Projection and Sound Equipment.

VICHIEN RADIO AND TELEVISION, LTD., Prasitsin Building, No. 299/301 Suriwongse Road, Bangkok. Products Sold: Westrex Corporation Line. AREA SERVED—Thailand.

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WESTREX COMPANY, FRANCE-BELGIUM, 4 Rue de Vesoul, Tunis. Products Sold: Westrex Corporation line.

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WESTREX COMPANY, EAST, 5 Sharia Kasr-El-Nil, Cairo. Products Sold: Westrex Corporation line.

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CINEMATOGRAFICA GLUCKSMANN, S.A., Rio Branco 1320-26, Montevideo. PERSONNEL—Owner and Manager: Bernardo Glucksmann. Products Sold: National Theatre Supply line. AREA SERVED—Uruguay.

CUFE, S.A., Colonia 1189, Montevideo. Products Sold: RCA Cinema Equipment, 16mm.

*H. GARCIA AROCENA, San Jose 1202 Esq., Cuareim, Montevideo.

PHILIPS DEL URUGUAY, S.A., Casilla Correo 294, Montevideo. Products Sold: Philips Projection and Sound Equipment.

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C. A. PHILIPS VENEZOLANA, Apartado 1167, Caracas. Products Sold: Philips Projection and Sound Equipment.

NATIONAL SUPPLY, S.A., Gorda a Aserradero 32/34, Caracas. PERSONNEL—Manager: Augusto M. Matilla. Products Sold: National Theatre Supply Company line.

STANDARD ELECTRIC, S.A., Apartado 2627, Caracas. Edif. Las Funciones: Av. Andrés Bello. PERSONNEL—Manager: José Castañeda. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Venezuela.

WESTREX COMPANY, CARIBBEAN, Edificio Karam, Ibarras a Pelota, Caracas. Products Sold: Westrex Corporation line. AREA SERVED—Venezuela, Netherlands Antilles.

WALES

(See GREAT BRITAIN)

WEST INDIES

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PHILIPS CUBANA, S.A., Calle Infanta 463, Habana. Products Sold: Philips Projection and Sound Equipment.

STANDARD ELECTRIC, S.A., Almendares 168, Filmcenter, Habana. PERSONNEL—President: Edward E. Chisholm. Products Sold: RCA Theatre and Sound Equipment.

*VINCENT VAZQUEZ, Accesorios Cinematografios, Calle Almendares No. 205, Filmcenter, Habana.

WESTREX COMPANY, CARIBBEAN, Almendares 180 (Film Centro), Habana. Products Sold: Westrex Corporation line.

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INVESTMENTS AND AGENCIES, LTD., 94-96 Henry St., Port of Spain. Products Sold: Philips Projection and Sound Equipment.

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*MASONS AND COMPANY, LTD., 2 and 4 St. Vincent St., Port of Spain. PERSONNEL—F. R. G. Wrigley, AMIEE. Products Sold: Gaumont-Kalee. AREA SERVED—West Indies excluding Jamaica.

NATIONAL UNION RADIO SERVICE, 9 Cornelio St., Port of Spain. PERSONNEL—Owner and Manager: J. H. Fung. Products Sold: National Theatre Supply Company line, Lorraine Carbons. AREA SERVED—Trinidad, British Guiana, Venezuela.

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REVIEW OF CONSTRUCTION

(*Continued from page PE-6*)

the pace can barely keep abreast of the growth in population. In this country, indeed, motion picture entertainment is just reaching its peak in popularity, and remarkable new developments can be expected in the future with respect to theatre design and construction. It is regrettable that the subject is so vast, in this case, as to preclude a thorough review.

Throughout the Orient, theatre construction is enjoying a similar boom, although perhaps on a smaller scale than in Japan. In Europe and Central and South America, too, theatre building and remodeling continues at a heartening pace. In Great Britain, construction and renovations have enjoyed a healthy year, despite the increasing inroads of television there.

Drive-In Theatres

As outdoor theatre construction levels off in this country, several trends have become pronounced. They include a very definite one toward much larger drive-ins, almost all new units having a capacity of 1,000 cars or more. An exception to this, however, is reviewed pictorially in the pages that follow. But the de luxe, supersize operation is the rule. Two of the most important 1957 examples of this are the Prudential circuit's All-Weather Drive-In, in suburban New York, which was reviewed in the 14th Edition of THEATRE CATALOG, and the recently opened Sharpstown Drive-In (Loew's Theatres) near Houston, which is reviewed here.

Even more obvious in the outdoor theatre picture is the trend toward bigger and better concession facilities, many of which incorporate, under the same roof, conventional auditoriums for "walk-in" patrons or those who prefer to leave their autos. While the All-Weather situation is one of the most prominent recent theatres of this kind, similarly conceived drive-ins preceded it and are following it. With the resources and financial strength of a large circuit to back many of these operations, drive-ins are becoming elaborate community centers in themselves, featuring everything from fully equipped restaurants to full size amusement parks.

At the same time, many of the existing drive-in theatres in this country have been expanding through the addition of ramps or by the construction of a "twin" to the original theatre. Fortunately, many of today's veteran drive-in exhibitors were far-sighted enough, when they initially went into the outdoor field, to acquire enough property for very substantial expansion, and this is a phase of drive-in construction which we can expect to continue for years to come.

A recent survey shows the drive-in picture overseas becoming brighter every year. While the most remarkable growth has been in Australia and South Africa, 1957 saw the opening of the first outdoor theatre on the continent of Europe, Loew's Metro, near Rome. It is to be hoped that this outstanding theatre is a harbinger of what is to come in Europe. Although drive-in construction is hampered by regulations and actual proscription in some places on the continent—notably Germany—the foothold enjoyed by the Metro and its increasing popularity among the Romans indicates that the demand for this kind of entertainment may increase to such an extent that Europe will see a drive-in boom comparable to that here.

Conclusion

While the future of theatre construction in the United States remains beclouded by the ever-present menaces of television, product shortages, tight mortgage money, and industry readjustments, there is every reason to believe that the future can be a bright one and that new theatres will continue to play a leading role in the industry, although that role may be a changing one.

Abroad, it is even more difficult to estimate tomorrow's developments, because in most parts of the world television and other factors influencing the industry here are just beginning to make themselves felt. With reasonable safety it can be anticipated, however, that television, at least, probably will have a less severe effect on foreign exhibition. It is unlikely that a TV set can be manufactured at a price which would put it within reach of the mass audience abroad which, for all practical purposes, lacks the buying power of the American mass audience.

THE CINEMIRACLE PROCESS

(*Continued from page PE-48*)

the projectors are so mounted that they project the images on a straight line toward the screen. Ashcraft lamps supply the necessary light for the Cinemiracle projection.

The slightly curved Cinemiracle screen covers a field of 146 degrees wide and 55 degrees high, approximately that of the human vision of 160-60 degrees. It can be viewed comfortably from every angle without eye-strain.

Sound for Cinemiracle was developed by RCA and is the industry's first transistorized, seven-track mixer amplifier for the recording of stereophonic sound faithfully and accurately as the ear actually hears it, in third dimension.

It is claimed that in relation to three camera systems up to now, Cinemiracle blends the adjoining lines on the screen so that the viewer is aware of only a single, complete picture that holds focus regardless of depth or distance, and each scene is as the human eye would see it without distortion.

PROJECTION KEEPS PACE

(*Continued from page PE-50*)

7. The intermittent movement is entirely new, having a larger webbed starwheel, a larger starwheel shaft, a larger cam, and a larger cam pin.
8. The new intermittent sprocket may be easily reversed or changed in the booth. The mounting of this sprocket to the starwheel shaft is patterned after the mounting developed for use with multiple projection mechanisms such as Cinemiracle, where picture steadiness is critical. This mounting represents an outstanding advance in accurate picture registration. Thus, the combination of larger webbed starwheels, larger starwheel shafts, and advanced sprocket mounting results in steadier, clearer pictures in the theatre with sharper details.
9. New non-magnetic self lubricating pad rollers provide extra protection against film damage and reduce depreciation of magnetic prints.
10. Water cooled film apertures are optional in the Century Model H and Model HH Mechanisms.

Century Projector has stated that the motion picture industry is "here to stay," and that 35mm film will be the standard for many years to come. It is with this faith in a growing industry that the company announces this new 35mm projector mechanism which will help toward a better, finer picture on the world's leading motion picture screens.

The future of our great industry depends on adopting those things contributing to better entertainment value. New modern equipment can help make this possible. Century challenges the exhibitors and theatre owners who are responsible for theatre operation to keep pace with the equipment manufacturers in providing the best possible projection and sound reproduction for their theatres. Only through such coordinated effort can the growing competition for the entertainment dollar be met.

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THE SERVICE-KIT
—a streamlined system for BUYING, BOOKING and CONTRACT CONTROL

● Arranged and assembled for insertion in any standard 9 x 12 inch ring binder or ring-equipped brief case are the following forms:

1. A 52 week supply of large, modern BOOKING SHEETS (9 x 12 inches)
2. 10 pages of AVAILABILITY and PLAY-OFF WORK SHEETS (9 x 12 inches)
3. 10 sheets of PERFORMANCE RECORD and CUT-OFF SHEETS (9 x 12 inches)
4. A permanent EQUIPMENT RECORD
5. An 18-month BOOKING CALENDAR
6. A special PERPETUAL CLEARANCE CHART and many other helpful forms all properly indexed.

● After the first year, additional pages of any particular FORM can be purchased separately; any back REVIEW SECTION for 2c; and any DIVIDER INDEX for 20c.

STIFF-BACKED 3-RING BINDERS ARE AVAILABLE . . . See No. 11

Price: $1.25 per set

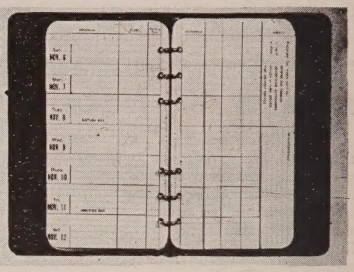
PLUS SERVICE No. 4

THE NEW *"Pocket-Size"* DATE BOOK
—latest innovation in the field of small booking records.

● This new design has proved so far superior to anything previously developed in its field that it has taken the industry—whether independent owner or circuit manager—by storm.
(a) 5 lines of booking space were gained by taking full advantage of the 3¾x6¾ inch page area. (b) Weekly activities not bothered with until the complete week is booked, are kept separate and distinct. (c) Spaces are allowed for cost, gross, weather, etc., as desired. (d) All dates, days of the week, and holidays are clearly printed.

Dated forms for ONE FULL YEAR are printed to start with each JULY 1st.

Price: 60c per yearly set



SOFT-BACKED 6-RING LEATHERETTE BINDERS ARE AVAILABLE . . . See No. 11

PLUS SERVICE No. 2

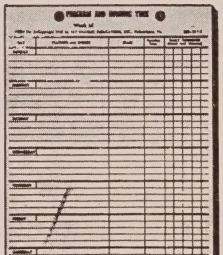
PROGRAM and RUNNING-TIME Schedules
—a basic weekly form to replace the scribbled note or tissue carbon.

● These forms are prepared for convenience in disseminating accurate information to the key members of a theatre staff so that they may answer intelligently the patron questions most frequently asked; or so that they can cue and time their show. 50 sheets to each pad.

● Daily turnover running time can be easily computed from the running times of the individual subjects that make up the bill.

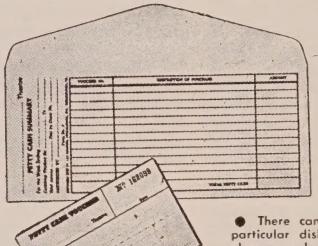
● One copy each week: (1) on your desk, (2) to your cashier, (3) to your doorman, (4) to your projectionist, and (5) to your head usher or floor supervisor will be sufficient to keep uniform information throughout the theatre.

Price: 25c per pad



PLUS SERVICE No. 5

Weekly PETTY CASH SYSTEM
—designed for simplicity and quick theatre reference.



● These specially designed 3 x 5 inch Petty Cash Slips require a counter signature of approval and are numbered consecutively so that accurate records can be kept of each individual expenditure. There are 100 slips to each pad.

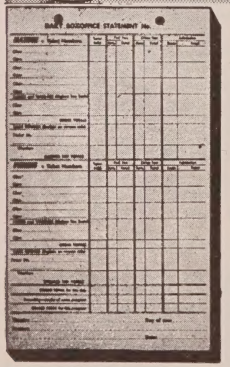
● The specially designed envelopes are for use only once each week in listing each individual slip and computing the weekly total expended. All slips listed on a particular envelope should then be inserted in it for safekeeping; and the envelope filed for future reference.

● There can never be any later question of a particular disbursement, for the actual receipt is always on hand and easily located. Each voucher requires the signature of the owner or the manager.

Prices: { Voucher Pads 25c each
Voucher Envelopes—50 for 60c

PLUS SERVICE No. 3

Daily BOXOFFICE STATEMENTS
—all embracing memoranda of the complete cash control system.



● Printed on both sides so that complete factual totals for one day can be kept on one 8½ x 5½ inch sheet, each itemizes:

1. OPENING AND CLOSING TICKET NUMBERS
2. PASS AND WALK-IN TICKET NUMBERS
3. CASH TOTALS AND REFUNDS
4. TAX TOTALS
5. PROGRAM, WEATHER, AND OPPOSITION
6. SPACES FOR HOURLY TOTALS
7. MISCELLANEOUS INCOME AND DEPOSITS

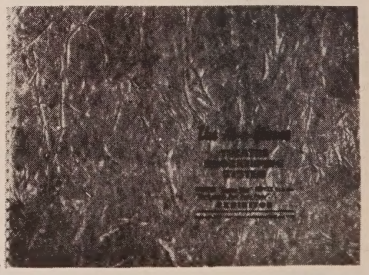
● Made up in pads of 50 per pad, each sheet is punched for saving in a standard ring binder with the date at the lower right corner for quick reference when filed.

● Where accuracy counts for current income and future bookkeeping, the Box Office Statement is a diary of theatre operation.

Price: 25c per pad

PLUS SERVICE No. 6

THE *"At-a-Glance"* BOOKKEEPING BOOK
—specially designed by a leading theatre specializing C.P.A. authority.



● This extremely simple system has been constantly revised to meet each tax or other changing requirement of the theatre man. Its 9 x 12 inch pages provide for: (1) daily ticket record, (2) tax collected daily, (3) daily gross, (4) pass and walk-in records, (5) weather and opposition, (6) daily show cost, (7) weekly income from vending machines, etc., (8) weekly gross, (9) weekly fixed expenses, payroll, and annual of monthly expense amortized weekly, (10) weekly profit or loss statement, (11) profit or loss for the year to date, etc.

Price: $1.60 per book (Sufficient for 52 weeks)

DESIGNED . . . PRODUCED . . . WAREHOUSED . . . and DELIVERED . . that is frankly restricted to current THEATRE SUBSCRIBERS

• for EVERY THEATRE OPERATING NEED:

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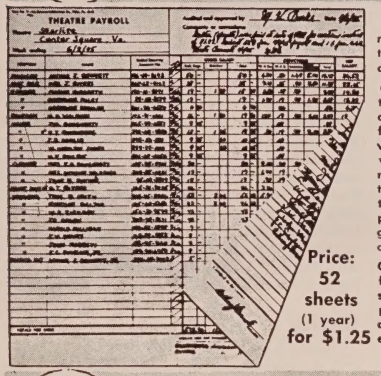
Weekly PAYROLL FORMS

—for use whenever employees are paid in cash for salary or overtime.



Price: 52 sheets (1 year) for $1.25

● This is the system that resulted from a contrast of the Payroll Forms used by all major theatre circuits.

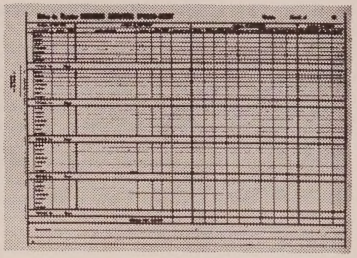
● Designed to be filed in the ordinary letterhead size cabinet (8½ x 11 inches) this form provides a permanent weekly record of the individual name, social security number, rate of pay, overtime pay, reasons for overtime, and deductions for all purposes. It also provides gross weekly totals of salaries, deductions, raises, etc.

One of the most important features is an individual signed receipt by each employee, without their being able to see what any other employee has earned.

PLUS SERVICE No. 9A

Monthly *Drive-In Theatre* Bus. Analysis

—a contrast study of ALL Outdoor Theatre income and film costs.



● There is no facet of the theatre field that fluctuates so rapidly with every turn in weather, temperature, school attendance and opposition as the drive-in. A properly kept line each day on your Business Analysis Spread-Sheet will provide a study of: (1) The day of the week and day of the month complete with all weather influences; (2) The feature attraction complete with costs; (3) The total admissions by car and by patron; and (4) The confection sales by car and by patron.

● At the end of any one month, the complete picture is there for analysis and study,—and at the end of the same month of the following year, your headway or shortcomings are obvious.

● Here is what might be termed "a Monthly Boxoffice Statement."

Price: 50c for 13 sheets

PLUS SERVICE No. 8

SERVICE MANUALS

—for the quick and proper training of new and old Theatre Employees.

LATEST REVISION also includes the additional data necessary to DRIVE-IN THEATRES!

● Of inestimable value in "breaking-in" a new staff of Ushers, a new Cashier, or a new Door Man.

● This 16 page pocket size (3 x 6 inch) booklet with heavy paper cover itemizes the rules of conduct for the theatre staff very logically and thoroughly. Separate chapters are devoted to Managers, Cashiers, Door Men, Ushers, etc., as currently trained in the larger circuits.

● It also pictures a system of Usher's hand signals for designating empty seats and gives many hints on Public Safety, Accident, Fire Prevention, Advertising, etc.

Price: 10c each

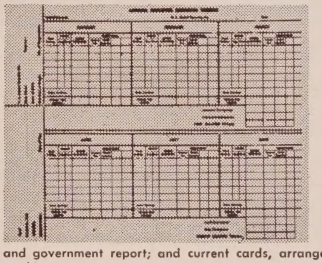
A practical
SERVICE MANUAL
for the
Theatre Staff

5th Printing
(Revised)

PLUS SERVICE No. 10

Annual EMPLOYEE EARNINGS RECORD

—complete with all Withholdings and Deductions for Tax Returns.



● Uncle Sam requires that you keep careful, permanent records of all employee earnings and of all tax or other deductions, under penalty of fine or imprisonment. Here is the most simple theatre method. With ushers and other low-paid help, turnover is frequent so a salary book is inconvenient and bulky. Under this EXHIBITOR system, one 8½ x 11 inch index card suffices for any one employee for one year, and each year is an entity in itself. The card of a fired or quit employee is set aside for tax return and government report; and current cards, arranged alphabetically constitute the only working set.

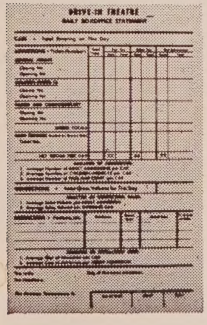
● Here is a time-saving, accurate system you'll rave about!

Price: 35c for 12 cards

PLUS SERVICE No. 9

Drive-In Theatre Boxoffice Statements

—specially designed exclusively for the use of Outdoor Theatremen.



● A daily record of: (1) Number of Cars; (2) Number of Adults; (3) Number of Children; (4) Passes and Complimentary Admissions; (5) Cash Refunds; (6) Confection Gross; (7) Title, distributor, rental basis, actual cost, and percentage of admissions income of the Show; (8) Record of the weather and average temperature; (9) Hourly Ticket Sale Record; (10) Opposition Attractions; (11) Checker and Hours Checked; (12) Total Cash Receipts and Totals Deposited.

● All on a handy 5½ x 9 inch sheet punched for filing in a post or ring binder and padded 50 to the pad.

● Here is a professional form never before designed for drive-in operation.

Price: 25c per pad

PLUS SERVICE No. 11

Special BINDERS and CASES

—designed for the storage and carrying of some of these forms.

Service-Kit
BRIEF CASE

● A big, genuine cowhide, zipper-enclosed briefcase equipped with 3-ring binder designed to hold the Service-Kit Forms (See No. 1) and a full year of Pink Review Sections as published separately by EXHIBITOR.

Price: $5.00 each (Tax included)

Pocket-Size Date Book
BRIEF CASE

● A small, genuine pig-skin, zipper enclosed briefcase equipped with 6-ring binder designed to hold the 3¾ x 6¾ Pocket-Size Date Book sheets (See No. 4) sufficient for one entire year's bookings.

Price: $4.00 each (Tax included)

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BINDER

● A big, stiff backed, imitation leather binder equipped with 3-ring holder designed for the Service-Kit Forms (See No. 1) and a full year of Pink Review Sections as published separately by EXHIBITOR.

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● A small, flexible leatherette binder equipped with 6-ring holder designed for the 3¾ x 6¾ Pocket-Size Date Book sheets (See No. 4) sufficient for one entire year's booking,—and other features.

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MOTION PICTURE EXHIBITOR
246 N. Clarion St., Phila. 7, Pa.

Station vs. Cafeteria Vending

The General Operating Essentials of Two Widely Used Drive-In Concession Systems Are Reviewed Carefully

■ THE REFRESHMENT STAND has become firmly established as an integral part of every progressive drive-in theatre operation not only because the provision of an attractive concession area where a variety of tasty snacks are available helps to further patron goodwill, but also because confection sales form a sizeable percentage of total revenue. It is a matter of fact that refreshment receipts may well make up for admission losses on nights when attendance is down.

Because of its overwhelming importance in a successful drive-in venture, efficient refreshment stand operation has been a subject of intensive study within the industry. After a considerable bit of the same painstaking experimentation which has accompanied the development of every phase of modern drive-in operation, two principal methods of concession stand vending have evolved and are currently in use in outdoor theatres today.

The first of these is the "station system," under which the customer is generally served all merchandise and money is collected for his purchases at one point of sale; in most cases, at least some of the food is prepared at this same point. The second method which will be discussed at length is the cafeteria system, under which the customer often serves himself various foodstuffs at different points along the counter and pays for his food at one central point, usually a cashier at the end of the line.

Just as there has been heated debate over the respective merits of various types of screens and projection lamps, so has there been considerable controversy over the question of which one of the above systems best fulfills the needs of efficient drive-in refreshment stand operation. Since each system has its distinctive good points, the burden of responsibility rests upon the drive-in owner in selecting the one which appears to fit his particular requirements best.

However, as a general rule, it has been suggested that the station system is better suited to smaller operations, while the cafeteria type may be used to greater advantage in larger theatres. Nevertheless, many exceptions may be found, and there is no hard and fast rule. Again, it is up to the individual operator to decide which method appears to be most suitable for his own situation.

STATION SYSTEM

In order to give the reader a complete understanding of the layout, function, and operating efficiencies to be sought in a profitable station system, the refreshment stand in Walter Reade Theatres' 1,000 car Absecon, N. J., Drive-In has been selected for discussion and analysis in this article.

While this particular stand combines all of the basic requirements for sound and profitable operation which must be incorporated into any concession area that purports to be successful, peculiarities and conditions of different localities will, of course, necessitate variations in detail in other stands.

FIGURE ONE: The interior of the spacious Refreshery at the Walter Reade circuit's Absecon Drive-In, Absecon, N. J., is a typical station system concession operation. Counter service is furnished from all three sides of the stand and there is a depth of nearly 20 feet from counter front to rear wall.

Compact Arrangement

A glance at FIGURE ONE will suffice to show that the stand depicted has a number of advantages. The counter equipment used has been time-tested in mass feeding and is designed especially for heavy-duty, short-order work—the basis of concession operation. Furthermore, the overall arrangement is compact, so that the stand takes up relatively little space and requires a minimum number of clerks to operate it efficiently. Thus, a small initial investment, low overhead, yet highest efficiency and profits, are possible.

Display of Merchandise

In any type of "over the counter" selling—and concession operation is selling—the merchandising of products is of utmost importance. Everything possible must be done to increase the "per capita" sale. This particular installation is ideal for the display of merchandise, since the products are prepared, displayed, and served entirely in front of the customers, and in the personal contact between the clerks and the customers there is every opportunity to apply "the power of suggestion." Properly trained clerks may easily suggest different products or larger size packages to boost sales. People like to see prepared the food that they are about to buy and appreciate suggestions from a friendly clerk, so the drive-in operator should be sure to capitalize on these two prime points.

Selected Menu

If a drive-in refreshment stand is to be operated successfully and profitably, the menu must be limited to popular products that are

naturally fast sellers in the locality, but yet this bill of fare must be diversified enough to appeal to the customers' ideas of what a snack should be. The operator of the stand in question follows this general precept by restricting his line of foodstuffs to those which he knows will meet the tastes of his patrons. Normally, it is not wise to consider short orders such as steaks, chops, and the like. It is far better to stay with long-profit items such as hot dogs, tamales, and similar products that may be popular in the particular territory under consideration.

Next to popcorn, the hot dog will probably be the largest seller with the greatest profit. It should, therefore, be given prominence by proclaiming its quality and tastiness; the build-up is bound to result in increased sales. From a volume standpoint, most operators prefer to feature the steamed "dog," which can be prepared 30 minutes in advance and served as required with a minimum of waste. If it is properly cared for, a steamed dog can even be refrigerated and served again the next day with all the original taste and succulence maintained.

In some areas, french fried foods, especially potatoes, are very popular as well as profitable and make a good concession item. Some operators have found other fried specialties, such as shrimp, perch or catfish sandwiches, onion rings, etc., to be good money-makers. Care must be used here, however, to avoid involvement in troublesome short order problems.

Equipment Location

The frankfurter and hamburger grill in the Absecon "Refreshery" stand is in the center of the front counter, with friers for potatoes, shrimp, and chicken at each side, and a bun warmer nearby. The Manley popper for popcorn at the left fulfils two functions: it not only prepares the corn, but also serves as a silent salesman. The machine at the right side of the counter is a heater only, which makes corn available to patrons seeking service at that part of the stand. There are double banks of drink fountains at each end of the stand. Condiments are dispensed at the counter to the right of the door, and a duplicate stand is at the other side of the building, not pictured. The coffeemakers are centrally located for convenience to all employees serving the customers.

Directly behind the stand is a back bar for display of candy, cigarettes, and other items, to the left of the coffeemakers. Generous storage space for raw materials is provided at the rear, and on that wall are display shelves and, at the center, the menu, in generous-size lettering easy-to-read for patrons. At the far left of the stand, a cold storage locker to handle meats, creams, and the like is provided.

The Absecon Refreshery is particularly spacious. As can be seen, service is provided from all three sides of the stand, and a maximum amount of floor space surrounds the counters. There is a depth of nearly 20 feet from the front of the counter to the rear wall, more than the normal amount, in order to give attendants maximum freedom of movement. The building is of cinder block construction; the floors are poured concrete, covered with rubberized paint; the counters are finished in ribbed, ridged wood and painted light green.

In FIGURE TWO, a typical station type layout is to be seen in a floor plan. This is not however, the plan of the Absecon Drive-In Refreshery, although it provides a good visual example of the way in which such set ups are conceived and carried out to achieve the maximum operating efficiency.

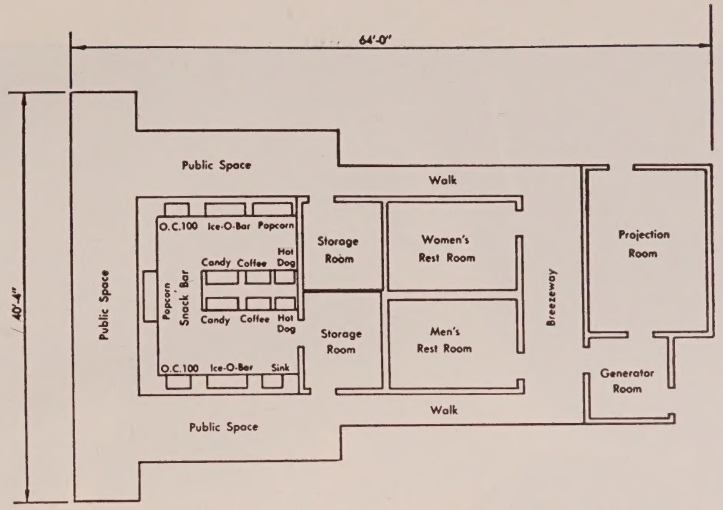


FIGURE TWO This is a standard island type of set-up for a station system drive-in concession stand. Each product is served at two stations, and there is adequate counter space for display.

Importance of Layout

It is obvious from the foregoing discussion of a typical refreshment stand operated under a station system that a compact overall layout and a practical equipment installation scheme are absolutely essential if a concession area is to be run successfully by this method. In view of the fact that each attendant is called upon to handle several varieties of foodstuffs, merchandise should be readily accessible to each individual station, so that employees are not compelled to waste precious time running from one end of the stand to the other to fill orders.

For example, hot dog steamers and coffee brewers should be within easy reach of each station attendant so that he may serve these commodities as rapidly as possible. Nevertheless, while maximum compactness should be sought in any refreshment stand plan, ample working room must be allowed, lest personnel efficiency be hampered by crowded quarters.

Equally important in the successful operation of a station system is the staff. Since this kind of vending is primarily based on individual service with a far-reaching degree of responsibility bestowed on each attendant, the importance of the human element can never be discounted in any circumstances.

Inasmuch as every employee must, in the majority of cases, perform the multiple tasks of food preparation, service, and collection of funds, it is imperative that he be highly skilled and completely trustworthy. In addition, he must be endowed with a pleasant personality and the ability to handle customers tactfully and fairly in seeing to it that each is served in his proper turn in line.

Pride in one's personal appearance and surroundings is still another characteristic which management must insist upon in every applicant for a refreshment stand job. Unless its personnel possess qualities such as those outlined above, the operating efficiency of the stand will be seriously impaired.

Once he has hired first-class employees, the drive-in operator must see to it that they are properly trained in the fine arts of preparing, serving, and selling food. In other words, particularly in the case of a station system type of operation, a refreshment stand can only be as lucrative as its employees are competent. Failure on the part of management to hire high-type personnel and train them properly may well spell the difference between profit and loss.

CAFETERIA SYSTEM

In recent years, considerable interest has been exhibited by the industry in the adaptation of a cafeteria type of vending system to drive-in food service as a replacement for the traditional station system.

For a number of reasons, the popularity of the cafeteria type of system has grown by leaps and bounds. For example, it is reasonable to estimate that 95 per cent of the new drive-ins built during a certain period in the New England area have cafeteria refreshment stands, and throughout the nation top-flight operators are converting to the cafeteria type. In the process, there has been a major swing away from economy of space and equipment, for theatre operators are finding that to economize by building a small refreshment stand with a minimum of equipment is the poorest of frugality.

SPECIAL ADVANTAGES

Larger Volume of Sales

A cafeteria system probably will give the drive-in operator greater sales because it allows him to do more gross business in a shorter selling time with its quick self-service operation. This is an absolute necessity in an outdoor theatre which runs two features with an intermission between them, or in any single-feature one which has a break at any time during the show when the majority of patrons leave their cars and come to the concession area to purchase refreshments.

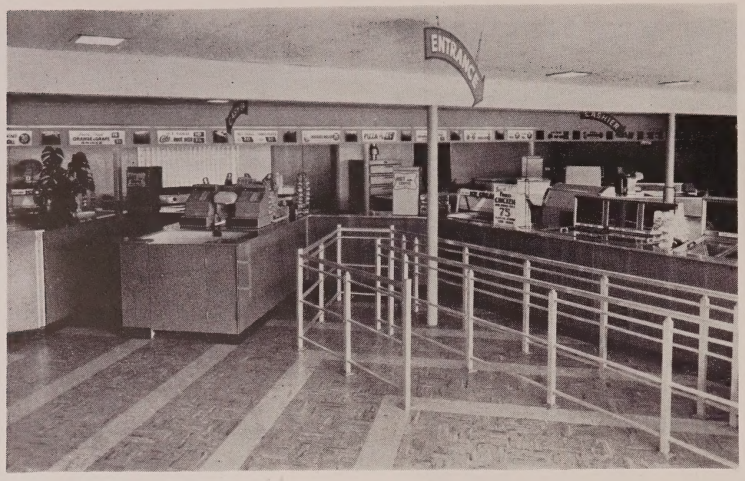
Under a cafeteria system, more purchases per person may be chalked up because all the items on sale are presented to the view of the public, and no person can go through the cafeteria line to buy what he originally had in mind on his way to the stand without being exposed visually and physically to all the other items which are offered for sale. There is definite proof that when people are so exposed to a wide variety of items, they

ORCHESTRA
LOUNGE

Because they like light refreshment people are saying "Pepsi, Please"!

Good news for theatre operators—because Pepsi means more drinks per gallon—more profit per drink, too!

PEPSI-COLA



A LARGE SERVING AREA and batteries of cashiers rapidly move crowds through the Bengie's Drive-In concession; there are four separate lanes. Berlo Vending Company is concessionaire.

will inevitably pick up some of them. The same open displays and mass merchandising techniques which the Woolworth Company uses so successfully are equally effective in a cafeteria system in attracting customer interest and increasing sales.

Less Skilled Help

Under a station system type of refreshment operation, each attendant is a food preparer, server, and money-taker. Only skilled help are able to perform all three tasks quickly.

In a cafeteria system, however, trained food preparers are needed to fix the food, but the food servers need not be skilled personnel. They are merely helpers who bring the food from preparation areas to the display and selling points and assist the public in picking the food up. Although the cashiers must be skilled help also, all of the service, as pointed out, can be handled by untrained help, who may be used in other jobs around the theatre during "off" periods. Since the servers far outnumber the food preparers and cashiers, appreciable savings in labor costs may be effected with a cafeteria system.

Cash Control

Under the station system, all of the personnel handle money and must be watched for any attempt to pilfer, whereas in a cafeteria system only a few cashiers handle money. Since they are generally persons who are used to handling money and the responsibilities that go with it, supervision and checking are simplified. Thus, absolute control over the money taken in is virtually assured.

Furthermore, a cafeteria system will stop a common source of leakage known as the "give-away." Since it is usually customary to hire local inhabitants for jobs in drive-in refreshment stands, the attendants behind the counter often know a large percentage of the customers. Under a station system, it is relatively easy for a money-taking attendant to undercharge a friend for a purchase, but under a cafeteria system, where the money is collected by a cashier at the end of the line, this practice can be eliminated.

Preparation and Service Apart

A cafeteria system often works better and looks better than a station type because it is possible to separate food preparation from service. Cleanliness can be enforced in areas where food preparation is done, and any untidiness can be hidden through layout, while the area where the customer is actually served is always full of food that is tempting and appetizing. Any glance toward the rear of the area or elsewhere in the immediate vicinity will convey an impression of orderly cleanliness.

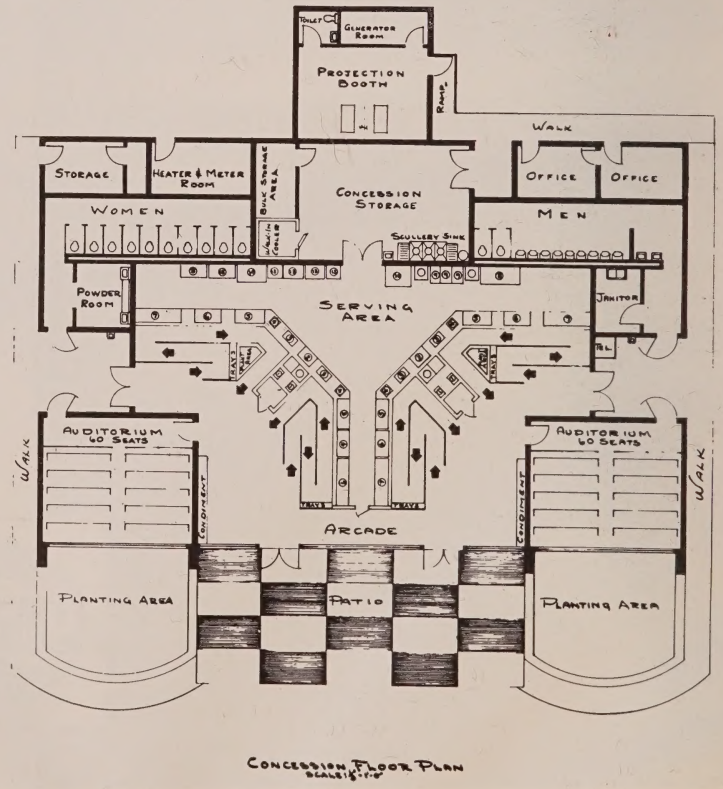
This distinct separation of food preparation and service aids operating efficiency by enabling the customer to pick up exactly what he wants, travel down a steadily moving line, pay for his merchandise, and leave promptly. Obviously, people can serve themselves faster than they can be served, so the only limit to the operating speed of a cafeteria system lies in the equipment used and the rapidity with which the cashiers handle the money.

Customer Goodwill

There is nothing that enrages a customer more than being shoved around or having somebody else served out of turn and ahead of him at a counter. A cafeteria system eliminates such injustices because each customer is served quickly and efficiently at his place in line.

Savings on Spillage and Waste

It is a general policy at all well-operated refreshment stands that if a customer's food is accidentally spilled by a jostling neighbor immediately after its purchase, the management replaces it for him without additional charge. In a cafeteria system, there is little jostling or dropping of food, particularly if the proper type of tray is provided for carrying purchases.



CONCESSION FLOOR PLAN
SCALE 1/8"-1'-0"

THE CAFETERIA SYSTEM layout is illustrated by this diagram of the concession building at Bengie's Drive-In, Baltimore, Md. This large-scale operation services 1,000 cars and 120 walk-in patrons occupying the twin auditoriums located at either end of the cafeteria.

Hollywood's Big, Balanced Line Offers

THE BEST BUYS IN CANDY BARS

. . . For You and Your Customers

Here's a great line of top-quality bars in the 10¢ class . . . a balanced line, with a bar to satisfy every taste . . . a fast-selling line, priced to give you a margin that assures top profits. With such a complete line, you can always offer customers the taste-types *they* want . . . and repeat sales come naturally. For the "small fry" market, Hollywood also offers Payday, Butter-Nut, Milk Shake, Smooth Sailin and Zero in the 5¢ class. But regardless of price class, this big, balanced line offers the best buys in candy bars . . . for you *and* your customers. It will pay you to investigate.

MAKERS OF *The Balanced Line of "Best Sellers"*

Hollywood CANDY DIVISION

HOLLYWOOD BRANDS, INC.—CENTRALIA, ILLINOIS

ANOTHER recently completed cafeteria style concession stand is that at Loew's 35 Drive-In, Keyport, N. J. Note the spaciousness of this layout, only one half of which is shown here.

Savings in food waste and overpreparation are also effected in a cafeteria system because the food preparation goes on at one point or at a limited number of points, as opposed to the several different points of preparation and service in a station system.

Equipment Failures Less Fatal

If a piece of equipment breaks down in a complete or split-station system, that station must be closed and customers redirected to others, thus causing confusion, annoyance, and loss of business. Under a cafeteria system, since food preparation is centralized, stocks of previously prepared food can be diverted from one selling area to another without interrupting the flow of traffic.

Even if the supply of an item where there has been an absolute failure of equipment runs out, its absence from the cafeteria counter will serve notice that it is no longer for sale, and there will be little need for explanations of the situation.

OTHER CONSIDERATIONS

Equipment Costs

Although a cafeteria system will not necessarily cost less to equip, the two alternatives have, perhaps, more costly drawbacks. First, there is the complete-station set-up with a full set of equipment at each station. Thus, if there are six stations, six sets of equipment are required. Second, there is the single-station system, whereby sales are made and money collected for popcorn at one part of the counter, drinks at another part, candy at a third part, ice cream at a fourth, etc. Equipment costs are approximately the same as those for the cafeteria type, but the system itself can be confusing, slow-operating, and do considerably less business.

Finally, money control through cash registers can be effected better under a cafeteria system than under either a complete or split-station set-up in which each attendant collects funds at the point of sale.

Space Requirements

It is important to realize that a cafeteria system will not necessarily occupy less space than a station system. As a matter of fact, a cafeteria system properly laid out and properly executed should use more space to achieve its maximum effectiveness. However, in small theatres it is often possible to set up a more efficient cafeteria system than could be achieved with the station system. For example, a 30 foot counter will suffice for a two-lane cafeteria that can serve almost as many people as a 50 foot two-lane cafeteria. Of course, it is not possible to obtain as much flexibility and mobility for change to introduce new items.

It is extremely difficult to present innovations without adequate space and plenty of room behind the counter for personnel to move in. Speed, efficiency, and good operation are the prime objectives to be sought, no matter what other considerations are being worked into the overall concession design or plan.

Drawing Power

While it is true that a good-looking well-run refreshment stand which serves high quality products at a competitive price is definitely an asset to any theatre, it cannot seriously be stated that a prospective patron would consider theatre "X" over theatre "Y" because theatre "X" had a better refreshment stand. In the final analysis, the picture playing and the general operation of the theatre are the most important factors in bringing people to it.

However, once the patrons are in the theatre, there is an opportunity to do a large amount of refreshment business, roughly over 50 per cent of the gross receipts. A well-operated refreshment stand will be particularly attractive to parents who are constantly badgered by children for food because they are eager not only to see it tastefully presented, but also to watch it served in an efficient fashion so that they may return to their cars as soon as possible.

DETERMINATION OF SIZE

It is difficult to determine exactly what size cafeteria should be used in a particular drive-in, but here is a rule-of-thumb outline: 500 cars or less, two-lane cafeteria; 500 to 800 cars, two or four lanes optional; 700 to 800 cars, four lanes strongly recommended; 800 to 1,200 cars, four lanes are mandatory.

This guide can, of course, be qualified in certain cases. For example, a 250-car drive-in can operate a one-lane cafeteria efficiently, but a properly designed stand can, using basic equipment, have a two-lane cafeteria for $300 more in equipment costs than a one-lane cafeteria, with the same number of personnel. For that reason, the two-lane cafeteria is recommended even for the smallest drive-in.

One further point should be brought out. There are a great many operators who build a 500-car theatre and then wish they had a 1,000-car theatre and vice-versa. There are some 1,000-car theatres which could handle the amount of business available to them with the 500-car plan. However, a theatre is built for a certain number of cars with the expectation of doing a definite volume of business. By the same token, the refreshment area should be designed to harmonize with the theatre's anticipated patronage.

A notable advantage of a four-lane cafeteria, designed for a 1,000-car drive-in, lies in the fact that on those days where there are only two, three, or four hundred cars in the theatre, only two lanes need be operated. Thus, it is important to design a refreshment stand layout in such a way that either two or four lanes can be operated; by doing so, payroll costs may be reduced considerably, and efficiency can be maintained, even with less than peak loads in the theatre.

CONCLUSION

A cafeteria system lends itself nicely to the sale of almost any item. It has a particular advantage in that it allows the merchandiser to centralize his wares in each different lane with both hot and cold areas. The station system has other advantages.

The management of an efficient refreshment area, however, whether a cafeteria, complete-station, or split-station system, is highly dependent upon the use of figures which are available to the operator. The figures, if they are correct, do not lie. Food control and cost control should be learned, studied, and, above all, applied.

The efficient drive-in refreshment stand operator finds out his cost and margins of profit and then uses then to advantage. If he is not getting the gross business he should, he needs some improvement in sales techniques, the quality of food, rapidity of service, equipment, etc. Even after gross sales have been determined, the net must be figured to calculate with greater certainty whether or not maximum profits are made.

If the final figures are not satisfactory, steps should be taken to uncover deficiencies. Under the cafeteria system, the amounts of "give-away" and pilferage have been cut down and the responsibility for the handling of money centralized. Therefore, the operating figures should be truer than under a station system.

ACKNOWLEDGMENT

The Staff of THEATRE CATALOG wishes to thank Mr. Philip L. Lowe for furnishing the bulk of the information used in the cafeteria system section of this article.

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Keeping Stainless Steel Bright

Caring For Stainless Steel Food Service And Vending Equipment Is Easy and Rapid

By Richard E. Paret
Committee of Stainless Steel Producers
American Iron and Steel Institute

■ MOTION PICTURE theatre concession vending has now become a major industry, in some cases 50 per cent, or even more, of the theatre owner's gross. The maintenance of refreshment equipment such as popcorn and soda vending machines, counters, candy racks, grills, ovens, and deep fryers therefore is a significant economic consideration.

The ease with which stainless steel can be maintained is an important reason for its extensive use in theatre refreshment vending equipment across the nation. The selection of stainless steel equipment assures the theatre owner the utmost in beauty and sanitation, together with long service life and minimum maintenance and replacement costs.

Stainless steel's easy cleanability is a function of its excellent corrosion resistance. Dirt, food particles, and other atmospheric soil will naturally accumulate on any exposed surface, but in the case of stainless, no corrosion takes place to cause damage. Thus the maintenance of stainless steel equipment is simply a matter of clearing away surface deposit.

Since day to day contact with food acids, dust, grease, and the like results in corrosion of most other metals, maintenance of these requires scouring and scraping away part of the surface layer. This means loss of attractive finish, wear of the material, laborious and expensive maintenance, and frequent replacement of parts.

Easy, Rapid Maintenance

The maintenance of stainless steel equipment is simple and rapid. Clean frequently and use the simplest cleaning method that will do the job.

Daily, as soon as the concession is closed to the public, all stainless surfaces other than those on cooking equipment and beverage vending machines should be rinsed down either with clear water or with a wet sponge. Drying it at once with a soft cloth will avoid streaking and spotting. Where stubborn deposits do not come away readily, use a solution of ammonia or a detergent and water, following suppliers' recommendations for strength of detergent solutions. When using ammonia, make the solution as strong as practicable.

Back bars, trim moldings, display frames, and counters should be wiped down with a sponge or cloth dampened in one of the solutions, followed by a clear water rinse and thorough drying with a clean cloth. The daily observation of this simple procedure will keep most stainless surfaces new-looking indefinitely.

Equipment such as grills, deep fat fryers, ovens—used more often in drive-in rather than conventional theatres-may require a slightly different procedure, especially if the food has been permitted to build up. As with decorative stainless surfaces, a regular maintenance schedule should be observed. With equipment of this nature, first flush with hot water and soap or detergent, then rinse and wipe. If "baked-on" splatter does not respond to this method, more vigorous action may be indicated.

Try a paste of water and ammonia and any one of a large variety of cleansers available in both industrial and consumer outlets (see chart). With a damp cloth or sponge, rub in the direction of the polishing lines on the stainless steel surface. A brushed or satin-finish surface is most popular on stainless, and the application of a cleanser along the direction of the surface finish lines will not mar its good looks. If the equipment is very highly finished, however, select a cleanser which does not feel gritty between the fingers. Excessive pressure combined with a gritty cleanser may leave fine scratches on a highly polished finish.

Many commercial polishes are available for use with stainless steel and may be used instead of a cleanser (listed on the accompanying chart) with results which are satisfactory and gratifying.

HOW CLEANSERS AFFECT STAINLESS STEEL

CLEANSING AGENT	METHOD OF APPLICATION	EFFECT ON FINISH
1. Tightly adhering deposits of "baked-on" splatter, oil, grease, weather stains, dyes or other light discolorations may be removed with any of the following cleansers:		
Grade FFF Italian Pumice, Whiting or Bon Ami	Scour or rub with damp cloth	Satisfactory for all finishes. Use light pressure on No. 7
Liquid NuSteel	Scour with small amount on dry cloth	Satisfactory for all finishes if rubbing pressure is light
Paste NuSteel or Temp	Scour with small amount on dry cloth	Satisfactory for No. 4 finish. Will scratch No. 7
Household cleansers, such as Old Dutch, Lighthouse, Sunbrite, Wyandotte, Bab-O, Gold Dust and Sapolio	Rub with damp cloth	Will scratch No. 4 finish slightly
Grade F Italian Pumice	Rub with damp cloth	Will scratch No. 4 finish slightly
Cooper's Stainless Steel Cleaner	Rub with damp cloth	Satisfactory for No. 4 finish
Allen Stainless Steel Polish	Rub with damp cloth	Scratches considerably but leaves mirror reflection
Best Effect Chemical Co. Cleaner & Passivator	Rub with damp cloth	May scratch No. 4 finish but leaves clean surface
2. Heat tint or heavy discoloration may be removed with the following: (see notes below)		
Allen Stainless Steel Polish	Small amount on damp cloth	Excellent heat tint remover
Birdsall's "Staybright"	Rub with damp cloth	Very good for heat tint removal. Does not scratch No. 4 finish but does scratch No. 7
Wyandotte or Bab-O	Rub with damp cloth	Good for heat tint removal
NuSteel or Temp	Rub with stainless steel wool	Good for heat tint removal
5% Oxalic Acid (use warm) or 5-15% Nitric Acid	Swab or immerse. Always follow with a 5% Sodium Carbonate or neutralizer rinse.	Good discoloration remover
Best Effect Chemical Co. Cleaner & Passivator	Rub with damp cloth	May scratch No. 4 finish but leaves clean surface
3. The following detergents and solvents are excellent removers of grease, oil and fatty acids, where swabbing or rubbing is not practical.		
4 to 6% solution of (Sodium Metasilicate) (Trisodium Phosphate) (Sodium Metaphosphate) (Sodium Pyrophosphate)		All excellent removers of grease, oil and milkstone
5-15% Caustic Soda (hot or cold)		Will remove grease and milkstone
4. The following organic solvents may be used for removing oils and grease deposits:		
Carbon-tetrachloride, Naphtha, Trichlorethylene, Acetone, Kerosene, Gasoline, Ether, Alcohol, Benzene		No effect on finish. However, take all precautions against fire.

NOTES: Ordinary wool or steel brushes should never be used on stainless steel surfaces. Particles of steel may become imbedded in the stainless steel surface, and rusting of these particles will eventually appear as stains. Use stainless steel wool or sponge on stainless steel equipment.

Heat tint removers will usually scratch stainless steel surfaces. This, however, is necessary in removing heat tint by hand.

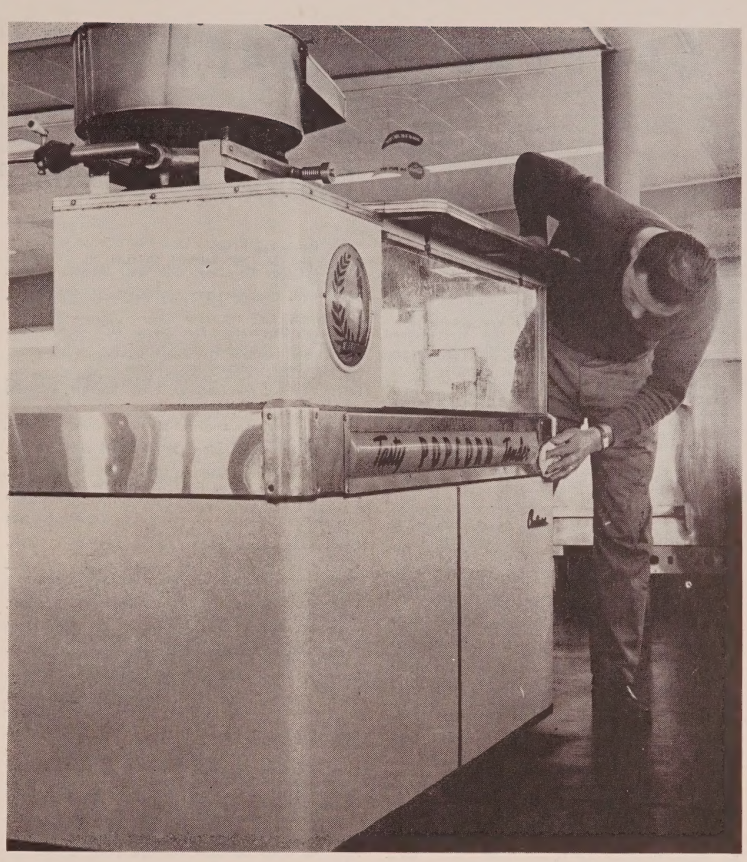
Oakite, a fibrous material, may be used in place of metal sponges or cloth pads for applying cleaners and polishes. This material is effective in aiding in the removal of milkstone.

For heavy hard water deposits, 15-20% (by volume) nitric acid is very efficient. Acid treatment should be followed by a thorough water rinse.

The action of soldering fluxes should be neutralized immediately with a 5% sodium carbonate solution.

Soap and water followed by a water rinse will not harm stainless steel.

MAINTENANCE of stainless steel trim on this popcorn machine requires only a clear water rinse followed by a quick rub dry. Frequent cleaning by the simplest method that will do the job will keep stainless steel spotless.



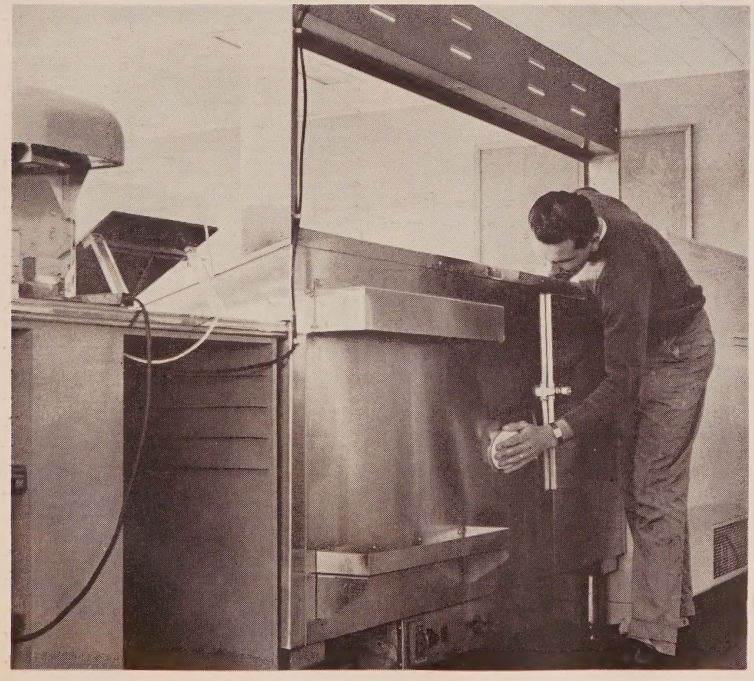
Stubborn Deposits

When deposits have been permitted to anchor so tenaciously that neither cleanser, polish, nor ammonia-detergent methods meet with success, additional abrasive action with *stainless steel wool* will accelerate the process in the most stubborn cases. This includes burnt-on deposits that have baked to a hard, unsightly crust. Don't use ordinary scouring pads here, because particles of ordinary steel wool may become imbedded in microscopically fine crevices of the stainless steel surfaces and occasionally appear as rust stains.

Eventually, slightly darkened areas may appear on stainless surfaces near burners. This is called "heat tint," and usually results from any one or a combination of three causes—overheating, heating empty equipment, or the concentration of heat on a small area. If heat tint appears on your equipment, check your operating procedures for at least one of these conditions. Heat tint can be removed with stainless steel wool and one of the recommended cleansers or polishes.

Use sterilizing agents containing active chlorine compounds with caution. Stainless steel will resist such compounds for about two hours, but beyond this time, severe localized pitting may occur. Contact time, therefore, must be brief and the sterilizing agent flushed away thoroughly with water.

BELOW, a worker is wiping a hot dog steam table with a dry cloth after applying a clear water rinse. These photographs were taken at the Union Outdoor Theatre, Union, N.J., where the concessionaire is the Confection Cabinet Division of the ABC Vending Corporation.



Self-Service Equipment

For maximum sanitation and freedom from corrosion, all food-contacting parts of modern beverage self-service equipment are made of stainless steel. These include syrup tanks, lines, fittings, syrup and water faucets, metering and check valves, the cup station, cup turret, waste tank, and a variety of outside trim items.

Recommended maintenance for this kind of equipment is two-staged: items such as the waste tank and cup station, which receive constant handling and use and are exposed to the atmosphere, should be cleaned at least once daily with detergent and water followed by a clear water rinse and dry rub.

Syrup tanks, lines, fittings, and valves should be cleaned every three or four months. First empty syrup tanks and lines, then flush thoroughly with a solution of detergent and water under pressure from the carbon dioxide tank. Follow this with several clear warm water rinses also forced through the equipment under CO_2 pressure.

Care of Exterior Stainless

The care of exterior stainless is virtually problem-free in most areas of the country. In coastal areas where the atmosphere carries unusually large quantities of salt, exterior surfaces should be rinsed down with fresh water to avoid any possibility of surface pitting. The same rule applies in industrial regions where the atmosphere may be unusually high in corrosive fumes or abrasive grit.

Concession Suppliers Directory

The Leading Companies in the Field
Ever Ready to Boost Extra Profits

BAGS AND BOXES

Andre Paper Box Company, San Francisco, Cal.—Popcorn containers
Grand Bag and Paper Company, Inc., Ossining, N. Y.—Noiseless popcorn bags and others
Manley, Inc., 1920 Wyandotte Street, Kansas City, Mo.
Prunty Seed and Grain Company, 620 West Second Street, St. Louis, Mo.—Noiseless popcorn bags
Rex Paper Products Company, 21-09 Borden Avenue, Long Island City, N. Y.—Popcorn bags, noiseless, m. g., glassine, hot dog bags, sandwich bags, French Fry bags, Pizza Pie bags, egg roll bags, pillow type bags, peanut bags, foil bags for hot buttered corn, duplex bulk bags for prepopped corn
Rockford Paper Mills, 33 South LaSalle Street, Chicago, Ill.—Popcorn boxes
Superdisplay, Inc., Specialty division, 1324 West Wisconsin Avenue, Milwaukee, Wis.—Popcorn boxes, buttercup containers

BEVERAGES

Bowman Dairy Co., 140 W. Ontario Street, Chicago, Ill.—Chocolate milk in cans
Canada Dry Ginger Ales, Inc., 100 Park Avenue, New York—Beverages
THE COCA-COLA COMPANY, 515 Madison Avenue, New York—"Coke"
Cramore Fruit Product Bases, Point Pleasant, N. J.—Fruit beverage bases
Dad's Root Beer Company, 2800 North Talman Avenue, Chicago, Ill.—Beverages
Double Cola Company, 1478 Market Street, Chattanooga, Tenn.—Beverages
Dutch House, Inc., 1411 N. Sydenham St., Philadelphia, Pa.—Chocolate drink
Grapette Company, 112 Grinsted, Camden, Ark.—"Grapette"
Charles E. Hires Company, 206 South 24th Street, Philadelphia, Pa.—Root beer
Hurty-Peck Co., 1423 Naomi Street, Indianapolis, Ind.—Beverage flavors
Julep Company, 353 West Grand Avenue, Chicago, Ill.—Root beer and fountain syrup
Mission Dry Corporation, 5001 South Soto Street, Los Angeles, Cal.—Mission orange
Nehi Corporation, 10th and 9th Avenue, Columbus, Ga.—"Nehi" and "Royal Crown Cola"
Orange Crush Company, 2201 Main St., Evanston, Ill.—"Orange Crush" drink, "Old Colony" beverages
Dr. Pepper Company, 428 Second Street, Dallas, Tex.—Beverages
PEPSI-COLA COMPANY, 3 West 57th Street, New York—Beverages
Richardson Corporation, 1069 Lyell Avenue, Rochester, N. Y.—Root beer

CANDY

Fred W. Amend Company, 8 South Michigan Avenue, Chicago, Ill.—"Chuckles"
Bachman Chocolate Manufacturing Company, Mount Joy, Pa.
Walter Baker and Company, Inc., Pierce Square, Dorchester, Mass.
Banner Candy Manufacturing Company, 700 Liberty Avenue, Brooklyn, N. Y.—Candy, Jordan almonds, coated licorice
Paul F. Beich Company, West Front Street, Bloomington, Ill.
Blumenthal Bros., Margaret and James Streets, Philadelphia 27, Pa.
E. J. Brach and Sons, 4656 West Kinzie Street, Chicago 44, Ill.
Brock Candy Company, Chattanooga, Tenn.
Bunte Brothers-Chase Candy Company, 3301 West Franklin Street, Chicago 24, Ill.
Cadbury-Fry America, Inc., 261 Broadway, New York
Candy Crafters, Inc., Stewart and Union Avenues, Lansdowne, Pa.—Chewing gum, Licorice "Sweeties"
Candymasters, Inc.—3-5 North 15th Street, Minneapolis 3, Minn.
Cardinet Candy Company, 2172 Market Street, Oakland, Cal.
Charms, Inc., 601 Bangs Avenue, Asbury Park, N. J.
Chunk-E-Nut Products Company, 231 North 2nd Street, Philadelphia, Pa.
Cook Chocolate Company, 4825 South Rockwell Street, Chicago 32, Ill.
Curtiss Candy Company, 1101 West Belmont Street, Chicago 13, Ill.
Dennis Candy Factory, Inc., 793 Monroe Avenue, Rochester, N. Y.—Candy kisses, jellies, pops
F and F Laboratories, 3501 West 48th Street, Chicago 32, Ill.
Ferrara Candy Co., 2200 W. Taylor Street, Chicago, Ill.
Fisher Nut and Chocolate Company, 2327 Wycliff Street, St. Paul 4, Minn.
D. Goldenberg, Inc., 161 West Wyoming Avenue, Philadelphia 40, Pa.
Adolph Goldmark & Sons, 467 Greenwich Street, New York, N. Y.—"Terrys," "Assorted Pastilles"
Henry Heide, Inc., 313 Hudson Street, New York
Hershey Chocolate Corporation, Hershey, Pa.
HOLLYWOOD CANDY COMPANY, Chestnut and Calumet, Centralia, Ill.
Walter H. Johnson Candy Company, 4500 West Belmont Avenue, Chicago, Ill.
Robert A. Johnston Company, 4033 West National Avenue, Milwaukee 1, Wis.
Kelling Nut Co., 2800 Belmont, Chicago, Ill.
Kimbell Candy Company, 6546 West Belmont Avenue, Chicago, Ill.
Kraft Foods Company, 500 Peshtigo Court, Chicago 11, Ill.
Leaf Brands, Inc., 115 North Cicero, Chicago, Ill.
Life Savers Corporation, Port Chester, N. Y.—Candy, Life Savers
Lusk Candy Company, Davenport, Ia.—Lemon drops
McAfee Candy Company, Inc., Macon, Ga.
Mars, Inc., 2019 North Oak Park Avenue, Chicago 35, Ill.
Mason, Au and Magenheimer, P. O. Box 549, Mineola, L. I.
Meister Candies, Cambridge, Wis.
National Licorice Company, Bridge and John Streets, Brooklyn 1, N. Y.
Necco Sales Corporation, 245 Massachusetts Avenue, Cambridge, Mass.
Nestle's Chocolate, 2 Williams Street, White Plains, N. Y.
Peter Paul, New Haven Road, Naugatuck, Conn.
Planters Nut and Chocolate Company, 632 South Main Street, Wilkes-Barre, Pa.
Quaker City Chocolate and Confectionery Company, 2136 Germantown Avenue, Philadelphia, Pa.
Queen Anne Candy Company, 604 Hoffman Street, Hammond, Ind.
Reed Candy Company, 1245 Fletcher Street, Chicago—Butter Scotch rolls, Chocolate rolls, Orange rolls
Reese Peanut Butter Corp., Hershey, Pa.
Thomas D. Richardson Company, Atlantic and I Streets, Philadelphia, Pa.—Candy mints
Joseph A. Riggie Candy Company, 3704 West North Avenue, Chicago, Ill.—Jordan almonds
Rockwood and Company, 88 Washington Avenue, Brooklyn, N. Y.
Schuler Chocolates, Inc., 1000 West Fifth Street, Winona, Minn.
Sperry Candy Company, 133 West Pittsburgh Avenue, Milwaukee 4, Wis.—"Chicken Dinner," "Denver Sandwich"
Squirrel Brand Company, 10-12 Boardman Street, Cambridge, Mass.
Howard E. Stark, 181 North Broadway, Milwaukee 2, Wis.
Sweets Company of America, Inc., 1515 Willow Avenue, Hoboken, N. J.—Candy, Tootsie Fudge, Tootsie Rolls
Switzer's Licorice Company, 612 North First Street, St. Louis 2, Mo.
Terry Candy Company, 963 Newark Avenue, Elizabeth, N. J.
Van Houton & Zoon, 537 Greenwich St., New York, N. Y.
James O. Welch Company, 810 Main Street, Cambridge, Mass.
Wilbur-Suchard Chocolate Company, 48 North Broad Street, Lititz, Pa.
Williamson Candy Company, 4701 Armitage Avenue, Chicago 39, Ill.
York Caramel, Box 1147, York, Pa.
George Zeigler Company, 408 West Florida Street, Milwaukee 4, Wis.

COFFEE MAKER, VENDER

Coan Manufacturing Co., 2070 Helena St., Madison 4, Wis.
Cole Products Corp., 39 S. LaSalle St., Chicago 3, Ill.
Continental Vending Machine Corp., 956 Brush Hollow Rd., Westbury, N. Y.
Manley, Inc., 1920 Wyandotte, Kansas City, Mo.
Steel Products Co., 40 Eighth St., S.W., Cedar Rapids, Iowa.
Superior Refrigerator Manufacturing Co., Inc., 822-824 Hodiamont Ave., St. Louis 2, Mo.

CONCESSION SERVICE COMPANIES

ABC Vending Corporation, 209 West 14th St., New York, N. Y.
BERLO VENDING COMPANY, 333 South Broad St., Philadelphia, Pa.
Confection Cabinet Corp., East Orange, N. J.
Sportservice, Inc., Sportservice Building, Buffalo, N. Y.

CONCESSION STANDS

Columbus Showcase Co., 850 West Fifth Ave., Columbus, O.—Showcases, candy stands
Dill, Philip A., Inc., 1209 Castle, Dallas, Tex.
Manley, Inc., 1920 Wyandotte, Kansas City, Mo.
NATIONAL THEATRE SUPPLY CO., 92 Gold St., New York 38, N. Y.
Savon Co., The, 286 Pennsylvania Ave., Paterson 3, N. J.
Supurdisplay, Inc., 2100 Wisconsin Tower Bldg., Milwaukee, Wis.
Samson Berman Associates, 144-03 78th Ave., Flushing 67, Long Island, N. Y.

CUPS, PAPER

Continental Can Co., 349 Oraton Street, Newark, N. J.
Dixie Cup Company, 24th and Dixie Avenue, Easton, Pa.
Hi-Land Paper Company, 274 Madison Avenue, New York
LILY-TULIP CUP CORPORATION, Chanin Building, 122 East 42nd Street, New York
Maryland Cup Co., 1100 S. Eutaw Street, Baltimore 30, Md.
U. S. Envelope Company, 68 Prescott, Worcester 5, Mass.

DRINK DISPENSERS, FOUNTAIN, BOTTLE, CUP

Automatic Products Company (APCO), 1740 Broadway, New York—Beverage dispenser
Automatic Syrup Company, 46-07 Vernon Boulevard, Long Island City, N. Y.—Vending machines
Bastian-Blessing, 4201 West Peterson Avenue, Chicago 30, Ill.—Soda fountain, carbonators, luncheonette units
H. A. Bruntjen Co., 1645 Hennepin, Minneapolis, Minn.—"Mist Master" drink dispenser
C. G. Bradley and Son, 431 North Franklin Street, Syracuse, N. Y.—Cup beverage vending machines
C. T. C. Mfg. Co., 11936 Valerio Street, N. Hollywood, Cal.—"Whirlpool Jr." beverage dispenser
Carbonaire, Inc., 114 Fern Avenue, San Francisco, Cal.—Drink dispensing equipment
Carbonic Dispenser Company, Canfield, O.—"Sodamaster" dispenser
Club Bar, 141 E. 44th St., New York, N. Y.
Coan Manufacturing Company, 2070 Helena, Madison, Wis.—Super vend dispenser
Cole Products Company, 39 South LaSalle Street, Chicago, Ill.—Beverage vendors
Drinkolator Corporation, 3700 Oakwood Avenue, Youngstown, O.—Beverage dispenser
Everfrost Sales, Inc., 14815 South Broadway, Gardena, Cal.—"Everfrost" soda bar
Frigidrink Corporation, 235 East 42nd Street, New York—Drink dispenser agent
Helmco-Lacy, Inc., 1215 West Fullerton Avenue, Chicago, Ill.—Soda fountain and refrigeration equipment
Hudson Soda Fountain and Refrigeration Company, Arlington, N. J.—Soda fountains
Hydro-Silica Corporation, Flora Dale, Pa.—Cold vendors, bottle
W. Kestenbaum, Inc., 1790 First Avenue, New York—Dispenser
Knickerbocker Beverage Dispensers, Inc., 453 Sixth Avenue, New York—Drink dispensers
The Liquid Carbonic Corporation, 3110 South Kedzie Avenue, Chicago, Ill.—Soda fountains
Lyon Industries, 373 4th Avenue, New York 16, N. Y.—Coin operated beverage dispenser
Majestic Enterprises, Inc., 959 Crenshaw Boulevard, Los Angeles, Cal.—Dispenser
Manley, Inc., 1920 Wyandotte Street, Kansas City, Mo.—"Ice-O-Bar" drink dispenser
Mighty Midget Manufacturing Corporation, 4215 North Seventh Street, Phoenix, Ariz.—Drink dispenser
Milk-O-Mat Corporation, 500 Fifth Avenue, New York—Cup dairy drink
Miller & Carrell Mfg. Co., 1215 12th Street, Denver, Colo.—"Speedster" hot choc. dispenser
Mills Industries, 4100 Fullerton Avenue, Chicago, Ill.—Beverage vendor
Modern Refreshers, Inc., 55 East Washington Street, Chicago, Ill.—Dispenser
Multiplex Faucet Company, 4319-25 Duncan Avenue, St. Louis, Mo.—Beverage dispenser
NATIONAL THEATRE SUPPLY, 92 Gold Street, New York 7, N. Y.—Beverage dispensers
Rowe Mfg. Co., Inc., 31 E. 17th St., N. Y., N.Y.—Beverage dispenser
S and S Products Company, P. O. Box 1047, Lima, O.—Cold vendor, bottle
Selmix Dispensers, Inc., 28-25 Borden Avenue, Long Island City 1, N. Y.—Beverage dispenser
Smith-Werner Company, 610 Santa Fe Drive, Denver, Colo.—Portable soda fountain
Spacarb, Inc., Stamford, Conn.—Cold vendors, cup (automatic)
Superior Refrigerator Company, 1606 Pine Street, St. Louis 3, Mo.—Beveraae dispenser
Telecoin Corporation, 12 East 44th Street, New York—Drink dispensers
Vendolator Manufacturing Company, P. O. Box 1586, Fresno, Cal.—Cold vendors, bottle milk
John W. Young Foundation, 29 Fairway Drive, Barrington, R. I.—Hydro-jet cup vending machine.

FOOD PREPARATION EQUIPMENT

Bakers Pride Oven Co., 1641 E. 233 Street, New York 66, N. Y.—Pizza ovens
Bell Engineering Co., 55 Munroe Street, Lynn, Mass.—Bar-B-Cutie barbeque
Broil-Quick Appliance Corp., 615 W. 131st St., N. Y. 27, N. Y.—Infra-red frankfurter grill
Burger-Mat Corp., 341 39th Street, Brooklyn, N. Y.—Hamburger equipment
J. J. Connolly, Inc., 457 West 40th Street, New York 18, N. Y.—Automatic frankfurter—Roll-A-Grill
Dalason Prods. Co., 835 W. Madison, Chicago, Ill.—Bar-B-Frank hot dog machine
Garvis Manufacturing Company, 210 Court Street, Des Moines, Ia.—Hot dog bun warmer
General Mfg. Co., 1209 Castle St., Dallas, Texas
Greer Enterprises, Inc., 281 N. Grant Avenue, Columbus, O.—"Glenray" hot dog machine
Hatco Mfg. Co., 154 Nassau Street, New York 38, N. Y.—Pizza ovens
Helmco Mfg. Co., 1215 W. Fullerton, Chicago, Ill.
Charles E. Hires Co., 206 S. 24th Street, Philadelphia, Pa.—"Snak-Bar" hot dog grill and beverage server
Hollywood Servemaster, 114 W. 18th Street, Kansas City 8, Mo.—"Roto-Grill" hot dog machine
Hot Point (Div. of General Electric), 227 South Sealey, Chicago, Ill.—Food preparation equipment

Manley, Inc., 1920 Wyandotte Street, Kansas City, Mo.—"Frank-Bank" hot dog cooker and server
Nu-matic Machines Co., 250 W. 57th Street, New York, N. Y.—Automatic hot dog dispenser
Original Crispy Pizza Crust Co., 1393 Blondell Ave., New York 61, N. Y.—Pizza ovens
Prince Castle Sales Co., 121 W. Wacker Drive, Chicago, Ill.—Bar-B-Que preparation equipment
Savon Co., 286 Pennsylvania Avenue, Paterson, N. J.—Pizza pie ovens
Star Manufacturing Company, 6300 St. Louis Avenue, St. Louis, Mo.—Food equipment
Toastmaster Prods. div., McGraw Electric Co., Elgin, Ill. Hot food servers, toasters, food preparation equipment
U. S. Vending Machine Corp., 4300 N. Carlyle St., Philadelphia, Pa.—Hot dog vender

FOODS, PREPARED

Armour and Company, Union Stockyards, Chicago, Ill.—Frankfurters
Campbell Soup Co., Camden, N. J.—Canned Soups
CASTLEBERRY'S FOOD COMPANY, P. O. Box 1010, Augusta, Ga.—Bar-B-Que, chili, canned, prepared
Flavo-Rite Food, Inc., 516 Westchester Avenue, Bronx, N. Y.—Egg, turkey and shrimp rolls
Frozen Food Prods., 1735 Margaret Avenue, Altoona, Pa.—Frozen foods
C. E. Grant, 616 East Washington, Indianapolis, Ind.—Frozen chicken
Hygrade Food Prods., 2811 Michigan Avenue, Detroit 16, Mich.—Frankfurters
Oscar Mayer Co., 910 Mayer Avenue, Madison, Wis.—Frankfurters, cold meats
Original Crispy Pizza Crust Co., 1852 Bronxdale Avenue, New York 62, N. Y.—Pizza pie
Pizza Enterprises, Inc., 420 75th Street, North Bergen, N. J.—Pizza pie
Smithfield Ham Prods. Co., Smithfield 8, Va.—"James River Brand" meat barbecues and sauces
Swift and Company, Union Stockyards, Chicago, Ill.—Frankfurters
Tolona Pizza Pie Prods., Inc., 401 S. Cicero Avenue, Chicago 44, Ill.—Pizza products

FRUIT JUICE DRINKS

American Citrus Corporation, 333 North Michigan Avenue, Chicago, Ill.—Del juice vendor
California Fruit Chimes Company, 325 South Mission Drive, San Gabriel, Cal.
Green Spot, Inc., 1501 Beverly Boulevard, Los Angeles, Cal.—Orange juice concentrate and automatic dispensers
Hamilton Beach Company, Division of Scovill Manufacturing Company, Racine, Wis.—Fresh fruit juice drinks
Juice Bar Sales Corporation, 12 East 44th Street, New York—Juice dispenser
Metal Products Company, 1135 Third Street, Oakland, Cal.—Can juice vendor
Snively Vending and Sales Company, Winter Haven, Fla.—Cup juice vendor
Sunkist Growers, Inc., 707 West Fifth Street, Los Angeles 13, Cal.

GUM

American Chicle Company, Thompson Avenue, Long Island City, N. Y.
Beech-Nut Packing, 10 East 40th Street, New York, N. Y.
Bowman Gum, Inc., 4865 Stenton Avenue, Philadelphia, Pa.
Frank H. Fleer Corporation, 10th and Somerville, Philadelphia, Pa.
Leaf Brands, Inc., 115 North Cicero, Chicago, Ill.
William Wrigley, Jr., Company, 410 North Michigan Avenue, Chicago, Ill.—Package gum

ICE CREAM, MANUFACTURERS, EQUIPMENT, VENDORS

Afco, Inc., 432 Alandale Avenue, Los Angeles, Cal.—Ice cream vendor
Arctic Vendor Sales Corporation, Appleton, Wis.—Ice cream vendor
Atlas Tool and Manufacturing Company, 5147 Natural Bridge Avenue, St. Louis, Mo.—ice cream vendors
Badger Vending Machine Company, 710 North Plankington, Milwaukee, Wis.—Cup ice cream vendor
Beatrice Foods, 120 South LaSalle Street, Chicago, Ill.—Ice cream, milk, butter
The Borden Company, 350 Madison Avenue, New York—Ice cream
Craig Machine Company, Danvers, Mass.—ice cream vendor
Dari-Delite Corporation, 1624 4th Avenue, Rock Island, Ill.—Soft ice cream
De Cicco's Bon Bon Corporation, 451 North Rodeo Drive, Beverly Hills, Cal.—Chocolate covered ice cream bon bons
Dresko Machine Corporation, 5629 North Central Avenue, Chicago, Ill.—Ice cream vendors
Eastern Engineering and Sales, Inc., Commercial Trust Building, Philadelphia, Pa.—Kenco ice cream vendor
Emery Thompson Machine and Supply Company, 1349 Inwood Avenue, New York 52, N. Y.—Ice cream and custard machine
Freeze King Corporation, 2518 West Montrose Avenue, Chicago, Ill.—Ice cream custard machine
Frosti-Server, 1833 Pacific Highway, San Diego, Cal.—Ice cream vendor
General Equipment Sales Company, 814 South West Street, Indianapolis, Ind.—Ice cream and custard machine, Sani-Serv self ice cream freezer
Fred Hebel Corp., Addison, Ill.—Automatic coin ice cream vendor
Ice Creamolator Corporation, 3700 Oakwood Avenue, Youngstown, O.—Ice cream dispenser
Jordon Refrigerator Company, 58th and Grays Avenue, Philadelphia, Pa.—Cabinets and storage dispensers
Joe Lowe, Inc., 621 West 26th Street, New York—"Frozen On-A-Stick Confection"
Mills Industries, Inc., 4100 Fullerton Avenue, Chicago 39, Ill.—Freezers
Multiple Products Company, 5210 Bonita, Dallas 6, Tex.—Snow Cone machine
National Market Equip. Co., 25531 DeQuindre, Royal Oak, Mich.—Ice cream freezers and novelty cases
Philadelphia Dairy Products Company, Inc., Fourth and Popular Streets, Philadelphia, Pa.—Aristocrat ice cream
Port Morris Machine and Tool Company, 208 East 135th Street, New York—Soft ice cream and custard machine
Supurdisplay, Inc., 1324 West Wisconsin Avenue, Milwaukee, Wis.—"Coldisplay" ice cream merchandiser
Sweden Freezer Manufacturing Company, Department F-13-PR, Seattle 99, Wash.—Ice cream and frozen custard fountain freezer
Swift and Company, Union Stockyards, Chicago, Ill.—Ice cream
Tekni-Craft, Rockton, Ill.—Ice Cream and custard machine
West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Cal.—Self-service ice cream merchandiser

POPCORN

American Popcorn Company, Sioux City, Iowa—Raw popcorn
Blevins Popcorn Company, P. O. Box 278, Nashville 2, Tenn.
Central Popcorn Company, Schaller, Iowa—Popcorn
Albert Dickenson Co., 2750 West 35th St., Chicago, Ill.
J. A. McCarty Seed Company, 526 Northwest 4th St., Evansville, Ind.
Manley, Inc., 1920 Wyandotte, Kansas City, Mo.
Poppers Supply Co., 1211 North Second St., Philadelphia, Pa.
Wyandotte Popcorn Co., Marion, Ohio
Y and Y Popcorn Supply Co., 256 North 13th St., Philadelphia, Pa.

POPCORN EQUIPMENT

Automatic Products Company, 250 W. 57th St., New York, N. Y.—Butter dispenser
Bonanza, Inc., 2980 West Pico Blvd., Los Angeles, Cal.—Popcorn vending machines
C. Cretors and Company, 630 West Cermak Rd., Chicago, Ill.—Popcorn equipment, butter dispenser.
Dairy Service Company, 100 East Main St., Menomonee, Wis.—Butter dispenser
DMC Corporation, States Distributors, 1624 Harmon Place, Minneapolis, Minn.—Popcorn machines, automatic
G.H.R. Enterprises, Inc., 12017½ Vose St., North, Hollywood, Cal.—Viscount, Viking popcorn machines
Manley, Inc., 1920 Wyandotte St., Kansas City, Mo.—Vending equipment and popcorn machines and supplies
NATIONAL THEATRE SUPPLY COMPANY, 92 Gold St., New York 38, N. Y.—Popcorn equipment and supplies
Phenix Food Company, 460 East Illinois Ave., Chicago, Ill.
Savoral Co., Popcorn Bldg., Nashville, Tenn.—Seasoning
Star Manufacturing Co., 6300 St. Louis Ave., St. Louis, Mo.—Popcorn machines, food equipment.
Supurdisplay, Inc., Wisconsin Tower Bldg., Milwaukee, Wis.—Butter dispenser.
West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Cal.—Butter dispenser.

POPCORN SEASONING

Arlington Edible Oil Products, 38 Yetten Terrace, Boston, Mass.
Best Foods, Inc., 1 East 42nd Street, New York.
Capital City Products, West First and Perry, Columbus, O.
Cargill, Inc., 200 Grain Exchange, Minneapolis, Minn.
E. F. Drew and Company, Inc., New York 10, N. Y.—Tastee-Pop coconut oil bar seasoning.
C. F. SIMONIN AND SONS, Belgrade and Tioga Streets, Philadelphia, Pa.—Popsit Plus, Seazo oils.

PORTABLE VENDING EQUIPMENT

Acton Manufacturing Company, 605 South Summit Street, Arkansas City, Kans.—Refreshment vending cart, portable coolers
Atlas Body Corporation, 4150 East Thompson Street, Philadelphia, Pa.—ABC Vendmobile, steamer grill for hot dogs, heat popcorn, insulated section for ice cream
Coan Manufacturing Company, 2070-2084 Helena Street, Madison 4, Wis.—U-Select-It vendors, candy, food and cigarettes; Super-Vend cold cup drink dispenser
DMC Corporation, distributed by All States Distributors, Inc., 1624 Harmon Place, Minneapolis, Minn.—"Pop Corn Shop" automatic popcorn machine
Food-Mobile, 240 S. Harrison St., East Orange, N. J.—Portable vending cart
DRIVE-IN THEATRE MANUFACTURING COMPANY, 729 Baltimore Avenue, Kansas City 6, Mo.—Portable vending carts
Tol-Pak Company, 416 South Sixth Street, St. Louis, Mo.—Beverage dispenser
Walky Service Company, Schweiter building, Wichita, Kans.

420—CONCESSION TRAILERS

Armour and Company, Fresh and Smoked Sausage Dept., Chicago, Ill.
THE COCA-COLA COMPANY, trailers available from local distributors
Canada Dry Ginger Ale, Inc., 100 Park Ave., N. Y.
Dr. Pepper Fountain Division, P. O. Box 5086, Dallas, Tex.
Dad's Root Beer Company, 2800-3400 N. Talman Ave., Chicago, Ill.
Flavo-Rite Foods Company, 643 Brook Ave., Bronx 55, N. Y.
Frozen Farm Products Co., 1735 Margaret Ave., Altoona, Pa.
Charles E. Hires Co., 206 S. 24th St., Philadelphia, Pa.
Mickelberry Food Products, 43rd and State Line, Kansas City, Kans.
Pepsi-Cola Company, available from local distributors
Silver Skillet Brands, P. O. Box 216, Stokie, Ill.
Smithfield Ham and Products Co., Smithfield, Va.
Superdisplay, Inc., 2100 Wisconsin Tower Bldg., Milwaukee 3, Wis.

(Continued on Page PE-102)

Three for the money!

Red Leaf Design Vending Cup. Ideal for all vending jobs . . . hot and cold drinks, colas, fruit juices, milk. Available in 6 oz., 7 oz., and 10 oz. sizes.

Theater Design Vending Cup. Sells your movies as well as your refreshments. Perfect for all cold drinks. Six sizes, 7 to 18 oz., each size in a different color.

Red and Yellow Popcorn Design Cup. Adds new prestige, new quality, new taste appeal to popcorn. Boosts impulse sales. 24 oz. Keeps popcorn at its best, without leaking.

Complete information and samples of these and other Lily* cups for theater use is available on request. Just write *Lily-Tulip Cup Corp. TC, 122 East 42nd Street, New York 17, New York.*

Lily cups

*T. M. REG. U. S. PAT. OFF.

New Products Review: 1957

Some Thumbnail Descriptions of Selected Products Which Have Interesting Possibilities for Theatres

PROJECTION AND SOUND

Motor Generators

Independent theatre supply dealers throughout the United States and Canada are now authorized distributors for the Hertner TransVerteR line, according to a recent announcement by R. C. Neiswander, sales manager of the Hertner Electric Company. Further, National Theatre Supply Company branches will continue to offer TransVerteR products, as in the past.

Concurrently with this new marketing arrangement, four new sizes of Hertner TransVerteRs have been unveiled, representing newly designed, quieter, and more powerful motor generator sets. Engineering advances developed by Hertner have been incorporated in the new equipment.

Ninety-five per cent of the outdoor and indoor theatre projection room power requirements are provided for in these sets: Type HC 75/150 amperes at 48 volts, DC with a 7½ HP motor; Type HH 125/250 amperes at 75 volts, with a 25 HP motor; Type HL 150/300 amperes at 90 volts, with a 30 HP motor; and Type HP 200/400 amperes at 90 volts, with a 40 HP motor.

All motor generator sets are horizontal construction operating at 1750 RPM. Each motor generator power supply consists of an enclosed control panel for wall mounting, fully enclosed dual ballast rheostat that requires no special venting arrangement, and a magnetic motor starter. The three major components are furnished separately for maximum flexibility of installation.

The 60 cycle units are carried in stock at the Hertner factory in Cleveland; special TransVerteRs are also available for unusual applications.

65mm Changeover Device

Two jobs are performed by Titeflex Quick-Seal couplings and flexible metal hose on projectors at the MGM Studios, where time is always at a premium in showing new motion pictures and for the process of dubbing in music or dialogue for new films.

Two quarter-inch double-check Quick-Seal couplings and two flexible metal hoses, both designed and made by Titeflex, are used on the big Simplex 35-65mm projectors at MGM's main studio theatre. It is through the hoses that the water runs to cool the apertures in the projectors.

An even more important service is performed by the quick-disconnect and quick-connect feature of the coupling when it is necessary to change from standard 35mm film to the newly-developed MGM Camera 65 process, in which "Raintree County" was produced.

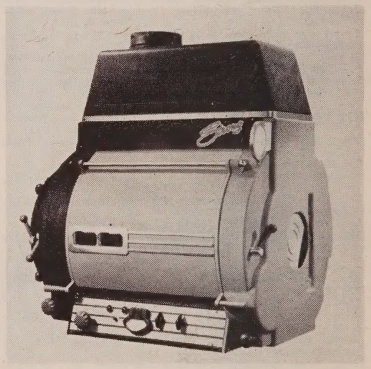
Changing the projector from 35mm to 65-mm operation requires changing the back plate of the projector, which necessitates the disconnection and reconnection of the water cooling system. Before using Quick-Seal couplings it took considerable time to make the change: water had to be shut off, the hose drained, and tools and additional help were needed. In addition to time spent, there was some leakage of water when the connection was broken. This problem has been solved by the use of Titeflex Quick-Seal couplings, which immediately seal off the flow of water under pressure when disconnected.

Projection Lamp

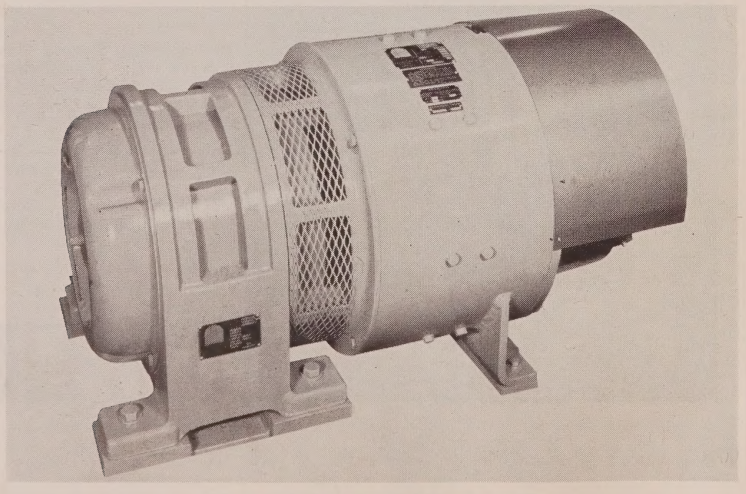
What is described as the most powerful projection arc lamp ever developed, the "Jetarc," has been introduced by the Strong Electric Corporation. The new lamp makes possible exceptionally better screen images, not only in 35mm projection, but also in CinemaScope when projected on the largest outdoor screens. The light volume increase is said to be 51 per cent over any other lamp when using the commonly available fl. 7/fl.8 lens on any width film, in any process, and in any size aperture.

One hundred per cent light distribution over the entire screen area can be attained, it ss said; a minimum in-focus distribution of 80 per cent is afforded when projecting through a 35mm aperture with fl. 7 lens.

A totally different system of producing light by carbon arc was developed in Europe for Strong to realize these new high standards of illumination. The company has obtained an exclusive license in this country to manufacture lamps using the advanced carbon burning technique incorporated in the Jetarc, which has many other features of major importance.



STRONG ELECTRIC CORPORATION'S "JETARC"



NEW TYPE HP 200/400 HERTNER TRANSVERTER

Intermittent Movement

National Theatre Supply Company has announced the development of a new Hi-Speed intermittent movement for the Simplex XL mechanism. This movement is a result of over a year's engineering study by Simplex Equipment Corporation. It has been thoroughly field tested in both indoor and drive-in theatres, as well as in studios from coast to coast. The new movement is available on new Simplex XL mechanisms and as a field modification of XLs now in service, it is said.

The higher speed pulldown permits the use of narrower shutter blades and increased exposure of each frame to the light source. Light transmission is increased by 20 per cent in indoor theatres, 15 per cent in drive-ins, and 76 per cent in studios. Picture definition and crispness is improved, in all instances, due to the individual frame being exposed for a longer period of time.

If heat at the aperture is not now critical,

the increased light transmission can be fully utilized without increasing operating costs. If heat at the aperture is now critical, the same amount of light can be obtained but at a reduced arc amperage resulting in lower operating costs. The heart of the new Hi-Speed intermittent is a standard 90 degree Geneva movement accepted as the most reliable in the field today. The longer dwell-period due to the faster pulldown and the use of narrower shutter blades reduces flicker.

Selenium Rectifier

The new "Robin-Arc" Selenium Rectifier has been introduced by J. E. Robin, Inc., motion picture equipment specialists who also manufacture the Robin-Esco "Super-power" motor generator, ballast rheostats, and the Robin Ro-Ro, a single phase converter. The high reactance of the Robin-Arc rectifiers is said to assure low short circuit current and to guarantee less sputtering and pitting, in addition to providing improved crater, carbon economy, longer useful life of mirrors, and better performance.

"ROBIN-ARC" SELENIUM RECTIFIER

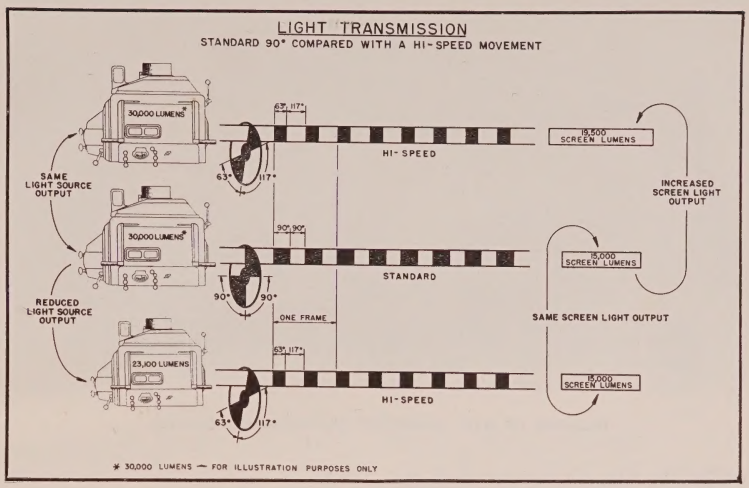


DIAGRAM OF SIMPLEX HI-SPEED INTERMITTENT MOVEMENT

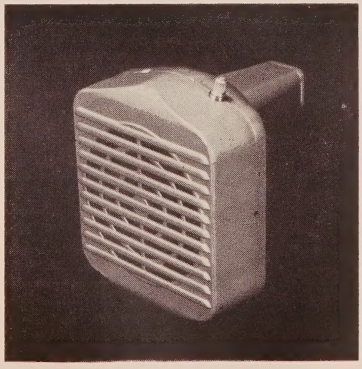
FOR DRIVE-IN THEATRES

Ballantyne Speakers

The Ballantyne Company has announced that it is producing a new, low cost Dub'l-Cone speaker, the "Z" Series, designed to bring to the outdoor theatre famous Dub'l-Cone sound at an economical price. The "Z" Series speakers are housed in a die-cast aluminum case with heavily reinforced speaker grills. The new speaker features plug-in terminals which permit simplified servicing at the speaker post. By merely loosening two screws, the drive-in operator can repair or replace without special tools. No soldering or glue is required and the work can be done in a matter of seconds.

Also, a new "O" Series single cone speaker has been developed by Ballantyne, described as the lowest in price ever offered in a quality packed speaker. The "O" series has a 1.47 ounce alnico magnet, and will be housed in the same die-cast aluminum case as the company's low cost "F" Series speaker introduced last year.

Ballantyne speakers feature new, permanently fixed magnets in 1958, to overcome one of the problems of drive-in speakers.



BALLANTYNE'S "Z" SERIES DUB'L CONE SPEAKER

Mosquito Repellent

The problem of mosquitoes annoying patrons of drive-in theatres is said to be solved by PIC, an entirely new insecticide which, it is claimed, has already rid more than 200 outdoor theatres of the menace.

PIC is a boxed, spiral coil made of certain flowers and plant leaves which, when burning slowly, is harmless to humans and other warm blooded animals because of its non-toxic qualities, and can be used indoors as well as outdoors. A PIC coil will burn eight hours, emitting aromatic fumes which paralyze mosquitos through their nerve centers or drive them away from the area.

The coils are packed in aluminum lined ashtray boxes; a metal holder is secured to the inside of the box top and pops up instantly to hold the coil. Because the metal holder is firmly attached to the box, both the exhibitor and patron enjoy an extra margin of safety and the discarded packages can be collected with ease from the ground. The box catches the ash as it falls from the coil, and can be used with safety inside the automobile.

Another economy afforded by the use of PIC is the elimination of the necessity for fogging or spraying operations, because burning PIC emits fumes which permeate the area and give effective overall repellent action.

PIC INSECT REPELLENT

Admissions System

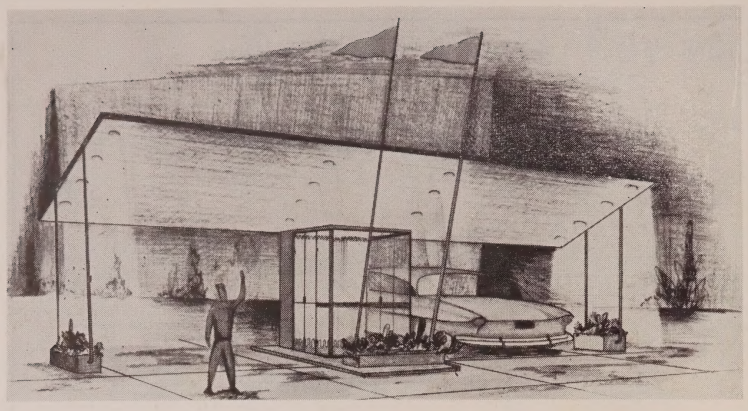
A new system of drive-in theatre boxoffice car-counting and accounting, said to be economical and foolproof, has been introduced by EPRAD.

Although the cost is only about one tenth of that of some older accounting sets for drive-ins, exhibitors can save twice the cost of the new equipment in just one year, according to the manufacture. Built up in sections, yet with everything enclosed in a single cabinet, the outfit is tailored to individual requirements.

Drive-in owners may specify any or all of these features when ordering the EPRAD system: tabulation of the number of cars at all times, and addition and deduction of those entering or leaving; a count of cars passing each boxoffice; total boxoffice transactions, with a key reset so only the supervisor can wipe out the count; total of car count, also with a key reset for the supervisor only; and indication of density of traffic against time.

Prefabricated Boxoffice

A prefabricated boxoffice for drive-in theatres, which has been designed to glamorize entrances at moderate cost, has been introduced by Selby Industries, Inc. The unit is planned in such a way that either one or two



DRAWING OF SELBY INDUSTRIES' PREFABRICATED BOXOFFICE

cashiers can work out of either side in the latest side direct service system. A canopy covering the lanes on each side of the boxoffice is inclined to shield the audience from the direct canopy lighting, while diverting this lighting to the highway to attract attention.

The boxoffice setup is engineered for safety, with proper drive widths and concrete buttresses doing double duty as foundation and camouflaged as flower boxes. Its aluminum, bonderized steel, glass, and concrete construction is fireproof and surfaces are primed for the owner's application of colors of his selection. The system is expandable to four or six lanes by placing duplicate units side by side. A manager's office may be built at one end.

Playground Unit

A featured unit in the Miracle Equipment Company's display in the TESMA section of the joint Convention and Trade Show in Miami Beach in 1957 was the new "Jack and Jill," the company's newest piece of playground equipment popular in drive-in theatres.

The Jack and Jill is a combination of two climbers, a ski slide, a set of steps, and an open air playhouse. The climbers, slide, and stairs provide easy access to, or descent from, the elevated platform "upstairs" in the playhouse. The roof over the playhouse is translucent, heavy-duty fibre glass. On the ground level, there are unusually-shaped openings for children to climb in and out of and hidden nooks to explore. The unit provides multiple diversion for children playing independently of each other and also is suitable for games like "follow the leader" for groups of youngsters. For the 14 foot by 20 foot ground space that the Jack and Jill requires, it will handle an exceptionally large capacity.

New Eprad Speaker

The "Big 4," latest in the line of EPRAD drive-in speakers, provides superior sound at a low price, according to EPRAD, manufacturers of drive-in equipment. The excellent tonal qualities in the Fiberglas baffle can be recognized immediately, EPRAD engineers maintain.

The "Big 4" has a rugged fiberglas case, which eliminates rusting, chipping, and painting problems, inasmuch as colors are molded in and can be easily seen at night. Another advantage is its small size, seven inches by four and a half inches. It fits in the patron's hand. Each speaker comes with a white neoprene speaker cable and has quick-disconnect terminals. An exclusive animal-fibre silicone-treated, four-inch cone assures lowest maintenance costs.

EPRAD "BIG 4" DRIVE-IN SPEAKER

MIRACLE'S NEW "JACK AND JILL" PLAYGROUND UNIT

INTERIOR AND AUDITORIUM

"Futura" Theatre Chairs

The Heywood-Wakefield Company recently announced a completely new theatre chair. Like all Heywood-Wakefield chairs, the new "Futura" TC 500 is made of steel, with steel bottom pan, back pan, hinges, steel wings, pedestal, and base. Only the arm is wood. The center standard will be furnished in a long row of chairs exactly like the aisle standard, which is a diagonal pedestal. The steel pedestal is ovalized tubing of extra heavy guage material.

The Futura TC 500 is available either with a formed rubber seat cushion or in a coil spring seat cushion unit. The back is available either as a padded back or with a de luxe coil spring back. This model, like all H-W theatre chairs, is fitted with a self-rising seat mechanism. The end standards of the Futura are available in a wide range of baked-on enamel colors in single or two tone effect. A wide assortment of fabrics is available in diverse textures and designs.

Ticket Box

Goldberg Brothers, manufacturers of projection tables and cabinets, rewinders, ticket boxes, speaking tubes, aluminum thread reels, sand urns, and other theatre equipment, have on the market a Ticket Box, No. TB-1, which features a disappearing schedule holder which can be put out of sight when not needed. The unit is sturdily constructed throughout; the door is fastened to the body with a piano hinge. The door also is equipped with a lock. The Ticket Box is finished with a removable, white-finished ticket stub container.

The Ticket Box is furnished in the following crackle finishes: blue, green, red, yellow, bronze, or mandarin orange. The base and top are finished in black crackle, or the top can be furnished in a satin chromium finish at additional cost. The unit weighs approximately 40 pounds.

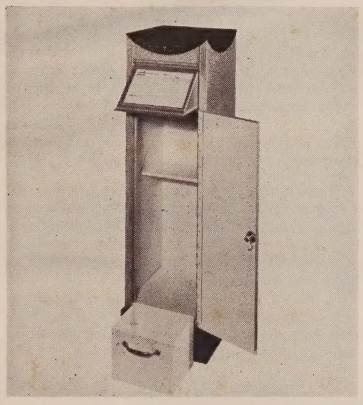
"Nylwood 10" Carpet

National Theatre Supply Company recently announced for distribution a new line of contract carpeting called "Nylwood 10," designed especially for heavy traffic areas, such as those found in theatres, by Alexander Smith, Inc. Nylwood 10 is a private quality product, and wear tests have proven beyond doubt, according to NTS, that the addition of nylon to carpet wools greatly improves wear; the distributors' experience with Nylwood over the past few years has borne this out, it is said.

Contrasted with most contract carpets, Nylwood offers almost unlimited use of color. Most of the patterns have eight to 10 different shades, which make them outstanding. The purchaser, it is said, does not pay additional for the patterns containing the maximum number of colors. In other carpets widely used in theatres, each additional color makes the carpet cost more, NTS notes.

NEW "NYLWOOD 10" CARPET SAMPLE

MODEL 3A E-Z WAY COFFEE MAKER



GOLDBERG BROTHERS TICKET BOX

For Food And Beverages

Hotdog Machine

Styled so as to display attractively the wieners, and engineered to maintain a uniform heat to prevent shrinkage, hotdogs can be served in a matter of seconds with the new Helmco-Lacy Whirl-A-Dog machine Wieners prepared in the Whirl-A-Dog have an improved uniform flavor, according to the manufacturer, and are easy for counter help to serve, especially during rush hours.

The Whirl-A-Dog has a capacity of 80 wieners, a compartment for four dozen buns. It is 27 inches high, 19½ inches wide, 13 inches deep, and weighs about 33 pounds. Constructed of stainless steel, it has glass on three sides, permitting an all-around view of wieners, and a reversible illuminated sign allowing front or back bar service.

Incorporated in the compact machine are removable stainless drip tray, temperature and humidity controls, and a heavy duty motor and trip-free clutch. It requires about 30 minutes to heat the initial 80 hot dogs for serving, but others can be added as heated dogs are served.

Coffee Makers

The Steel Products Company recently has introduced two new automatic coffee makers, one adaptable to the largest drive-in or conventional theatre operation, the other designed to meet the requirements of smaller situations.

The Model 3A E-Z Way lets the small operator serve a good, fresh, profitable cup of coffee with a minimum of labor. In addition, there is no waste, no stale or throw-away coffee, no urn bags, filters, or coffee grounds to clean up. Restaurant and institutional-type soluble or instant coffee and tea are used. Iced coffee and iced tea can be served by turning the heating element off, it is said. It requires less than 11 inches of counter space, but will produce from 80 to 100 cups per hour on cold water line, higher capacity on hot water line, the manufacturer states.

Designed specifically for drive-ins and similar concession operations, the E-Z Way Model 6A is adjustable for temperature, coffee strength, and cup size. The unit has a liquid concentrate capacity of three quarts, making from 450 to 600 cups for each complete fill, the manufacturer states. Between 400 and 500 cups can be served per hour on a hot water line, or 125 cups per hour on a cold water line.

Manley Refresherette

To meet the demand for new products at conventional theatre concession stands, Manley, Inc., has designed a compact machine which dispenses hot dogs and soft drinks, and provides adequate storage.

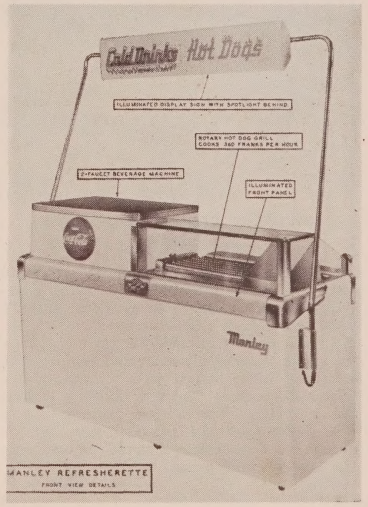
The Manley Refresherette consists of a two-faucet Ice-O-Bar beverage machine, with a capacity of 1,000 cold drinks per hour, and a new roller grill which will cook 18 frankfurters every three minutes, or 300 hot dogs an hour. A third faucet may be added to the drink section, or a Dole head may be put on the Formica counter top.

The Refresherette has a steam heated, five dozen capacity bun warmer, three condiment cups, oak carving block, and three-way heat control. Lily cup dispenser is attached to the drink section. The front red panel is illuminated, and lighted plastic overhead sign is part of the machine.

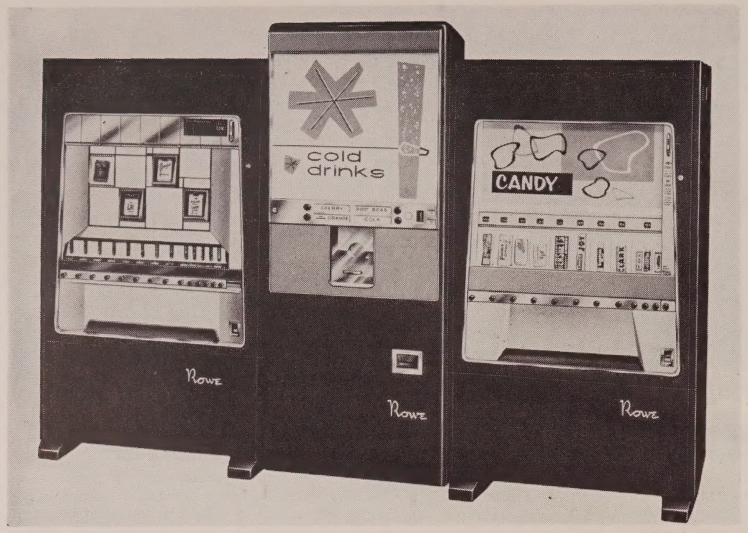
"Showcase" Vending Units

The Rowe Manufacturing Company has introduced the specially designed three unit "Showcase" vending combination for theatre operation, consisting of the new 11-column Rowe Candy Merchant; the Rowe-1000 four-

HEYWOOD-WAKEFIELD'S "FUTURA" THEATRE SEAT



MANLEY'S NEW "REFRESHERETTE"



ROWE MANUFACTURING COMPANY'S "SHOWCASE" VENDING UNIT

selection cold drink vendor with 1000-cup capacity, which serves every drink perfectly refrigerated and carbonated; and the 14-column Ambassador cigarette vending machine, with 14-brand, 510-pack capacity. The vendors also are available individually.

A six-unit "drive-in theatre package" includes all the machines in the three unit group, plus a new fresh-brew Rowe coffee vendor with "Showcase" front, as well as the Rowe "Showcase" hot food vendor, which vends seven different kinds of canned foods, and a five-selection "Showcase" pastry and cake vendor.

Candy Bars

HOLLYWOOD CANDY'S "MASTERPIECE ASSORTMENT"

F. A. Martoccio, president of Hollywood Candy, recently introduced two new companion bars in the 10-cent class, Marty's Pecan and Marty's Walnut.

All are closely related, yet each is different to the taste. Marty's Almond has a center of special white nougat with almonds and a light milk coating. The new Marty's Walnut has a nougat center with walnuts and a dark bittersweet coating. The new Marty's Pecan has a chocolate-flavored nougat center loaded with pecans and a light milk coating.

All have striking foil wrappers, designed to attract immediate attention and denote the top quality of the candy bars inside. To make the picture complete, the three items are available in a 36-bar Masterpiece Assortment, 12 of each. Enclosed in the box is a printed gold foil card which can be used with the box for self-display on counter or in candy case.

CONCESSION SUPPLIERS DIRECTORY

(Continued from Page PE-97)

VENDING MACHINES (CANDY)

Belvend Company, 122 South Michigan Avenue, Chicago, Ill.
DuGrenier, Arthur H., Inc., 15 Hale Street, Haverhill, Mass.
Mills Automatic Merchandising Company, 21-30 44th Road, Long Island City, N. Y.—Vending machine manufacturing
Mills Industries, 4100 Fullerton Avenue, Chicago, Ill.
National Vendors, Inc., 5055 Natural Bridge Road, St. Louis, Mo.
Rowe Manufacturing Co., Inc., 31 E. 17th St., New York, N. Y.
Stoner Manufacturing Company, 328 Gale Street, Aurora, Ill.

MISCELLANEOUS

American Gas Machine Co., 505 Front Street, Albert Lea, Minn.—Scotsman ice machine
Speed Scoop, 109 Thornton Avenue, San Francisco 24, Cal.—Popcorn scoop
Tyson-Caffey, 8 Briar Road, Wayne, Pa.—Carry-out beverage tray

JUNIOR STOCK CARS

(Continued from Page PE-47)

be invited to attend to ensure initial "kick-off" publicity. The object will be to enlist the aid of the Kiwanis, Jaycees, and other local organizations to cooperate in sponsoring "days" for their clubs and to aid in setting up the drive-in's program.

The greater the number of cars provided for the track, the more widely the program can be promoted, and hence, ticket sales for admission. However, six cars is the minimum suggested for profitable results. If the drive-in management desires to buy cars itself, the total investment in this business building program can rapidly repay itself. But even this investment cost can be eliminated by offering concessionaires and suppliers the opportunity of sponsoring a car with their trade mark or insignia prominently displayed on the body.

SAFEGUARDING RECEIPTS

(Continued from Page PE-46)

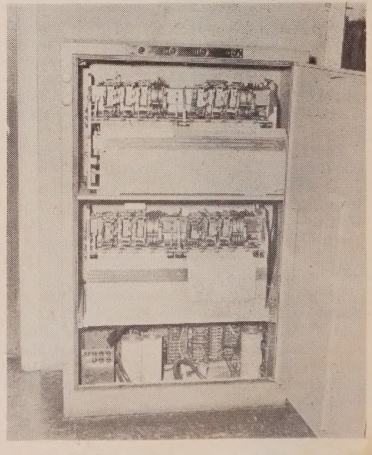
How It Works

The Cashier's Control Station consists of a steel cabinet which is placed on the counter adjacent to the door and cash drawer. It contains an Admission and pass button, a FREE button, and a lock switch which is key actuated. It is furnished with a cord and plug which is inserted and locked into a terminal box mounted nearby. This box contains auxiliary equipment and terminal points for the sign and treadle wires. A cable is run from each box to the one Remote Recorder in the office. When two cashiers are located in a single booth, only one terminal box is required for the two lanes.

The Remote Electrical Recorder contains a printer assembly arranged with printer units to prepare an audit tape for each lane. Cabinets are available for two, four, or six lanes. They are 52 inches tall, 14½ inches deep and of such width as required by the number of lanes—30 inches up to four lanes, 36 inches for six lanes. The Recorder is provided with plug-in type components to permit ease of service and inspection. There is a locked paper access door available only to an authorized person and a differently keyed main door providing access to the mechanical equipment for maintenance personnel.

The Treadle is a rubber casing set in the roadway about 10 feet past the cashier's door. It contains electrical contacts which operate the vehicle counter only when the two wheels of a vehicle cross it. Should a person walk or jump on the treadle, no counts will be made. This assures management that an accurate and tamperproof checking device is available to assure a true audit of all vehicles entering through a cashier's lane.

The Indicator Sign is a sturdy steel sign with glass translucent panels neatly lettered as required. It is arranged for suspension from a cross arm of a pole set in the end of the island on which the booth is located. Pole can be a wood or metal stanchion about 12 feet tall, with wireway to permit slack loop of the cables to the indicator connection point.



THE REMOTE RECORDER, above, is located in office, or elsewhere convenient to the cashier, providing a printed audit tape for each lane. Also, indicator signs at the boxoffice display the number of admissions recorded.

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